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The program designed during the Institute for Kindergarten Teachers and Aides of Migrant Children is presented. Emphasis is placed on the concept that in order to learn anything, young children must have direct sensory experience related to the idea to be learned. It is pointed out that basic to all activities is an understanding of child development and child behavior. Various ideas are given as to learning experiences in which the child can acquire meanings and use the language necessary to express these meanings. Among these experiences for 5-year-olds are a mathematics program, art and music activities, and study topics from the physical environment and cultural world (for example, cocoons, the vineyard, and good grooming). Several suggestions are given concerning sources of content for children's programs through movies and field trips. Included are descriptions of 6 videos made of 22 Mexican American children in classroom situations, and a summary of characteristics of effective teacher aides. Numerous bibliographies are listed throughout the document. (CM)

ED028879

A Progam for Five-Year-Old Migrant Children

Developed by
Staff and Participants of
the
Institute for Kindergarten
Teachers and
Aides of Migrant Children

RC003382

Texas Education Agency - in cooperation with
The University of Texas at Austin - Summer 1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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A PROGRAM FOR FIVE-YEAR-OLD MIGRANT CHILDREN

Developed by Staff and Participants

of the

INSTITUTE FOR KINDERGARTEN

TEACHERS AND AIDES OF

MIGRANT CHILDREN

Texas Education Agency

in cooperation with

The University of Texas at Austin

Summer 1968

A-752

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STAFF

Clyde Martin, Ph.D.	Coordinator
Gene Nelson, M.A.	Director
Dorothy Frost, M.A.	Full-time Teacher

CONSULTANTS

Virginia Cadwell, M.A.	Music
Alberta Castaneda, Ph.D.	Mathematics
Alice Richards, M.A.	Art
Phyllis Richards, Ph.D.	Child Development
Mike Rheudasil, Consultant Migrant and Preschool Programs	Texas Education Agency
Sylvia Stern, Consultant Migrant and Preschool Programs	Texas Education Agency

THE PURPOSE OF THE INSTITUTE

The purpose of the Institute was to demonstrate that children of four or five years of age can easily master a language if placed in a setting in which there are numerous opportunities to acquire meanings and to use the language necessary to express them. From research findings we believe that in order to learn anything young children must have direct sensory experience related to the idea to be learned as well as opportunities "to operate upon it."

Therefore, the designing of learning experiences related to significant concepts in social studies and science and direct participation by teachers and aides in art and music for children comprised the work of the Institute. Topics from social studies and science were selected, demonstrated in ways they should be taught to children and written into plans for teaching by each person. Because children organize, classify and express ideas in music and art, half of each day for three weeks was devoted to direct experiences in music and art. Six videos of thirty minutes each were made of a group of twenty-two five-year-old Mexican-American children as they were taught lessons in the selected areas. Each video was analyzed by participants in the Institute. Detailed plans for each day's work may be seen in the Weekly Plans for the Institute which are included in this book.

We have reasons to believe that each day of the Institute was a challenging experience for teachers, aides, and staff.

Clyde Martin, Coordinator
Gene Nelson, Director
Dorothy Frost, Full-time teacher

WEEKLY PROGRAMS

KINDERGARTEN INSTITUTE

July 1-5, 1968
(First Week)

Time	Mon. July 1	Tues. July 2	Wed. July 3	Thurs. July 4	Fri. July 5	Directed Learning Areas
8:30	Lee Frasier TEA greetings Nelson - Overview of Course	Nelson -- plan of Tues. and Wed. Dr. Richards	Dr. Richards-Child Development Nelson & Frost Video - Science and Lang. Arts	HOLIDAYS		Ovierview TEA Univ. The K. Program The K. Plant Child Dev. A Kind. Day (movie)
10:30	Dr. Clyde Martin, The Kindergarten Program	Discussion groups - 5 groups Nelson, Frost, Rheudasil, Stern, Richards	Discussion - 3 groups Assembly Univ. of Texas efforts & checks			
1:00	Dr. Phyllis Richards - Child Development	Visit Casis Group 1 "Time of Their Lives" & Discussion Group 2	Reverse Tues. Groups			

KINDERGARTEN INSTITUTE

July 8-12, 1968
(Second Week)

Time	Mon. July 8	Tues. July 9	Wed. July 10	Thurs. July 11	Fri. July 12	Directed Learning Areas
8:30	Dr. Phyllis Richards	Nelson - Prof. Reading, Child Devel., Math., Literature Document - get ready for Fri.	Dr. Martin's Movie. Dr. Martin will intro. movie. Group react.	Father Underwood "How Do Migrants Feel?"	Dr. Castenada Video - Math Nelson - The Program Through Slides - Casis and Govalle	Child Devel. A Kind. Day Prof. reading guided Sociological and Psychological background How to use movies with children Compare and contrast two school equipment, program, etc. Role of Teacher
10:30	Richards summarize	Dean Holtzman Greetings from School - Dr. Castaneda Math	Dr. Castaneda	Dr. Castaneda	Dr. Castaneda summarize	
1:00	Film - "Operation Head Start" and "A Long Time to Grow" Discussion	Dr. Castaneda continue	Dr. Castaneda (Discussion or Lecture)	Film: "How Little, How Big," "Cat Family" "Dog Family" Discussion	Discussion - Math. and Professional Reading	

KINDERGARTEN INSTITUTE

July 15-19, 1968
(Third Week)

Time	Mon. July 15	Tues. July 16	Wed. July 17	Thurs. July 18	Fri. July 19
8:30	Dr. Clyde Martin Social Studies -- Science List and discuss topics	Dr. Martin (continue) Develop a study of a vine	Dr. Martin develop vegetable unit Students bring vines	Dr. Martin continue to write study of vegetables and working with language	Miss Richards-Metz Topics turned in Rheudasil and Stern used a study of bread to demonstrate language patterns
10:30	Big group discussion Frost & Nelson select six topics and tell why	Field trip for ideas --Texas Museum	Discuss field trip List topic ideas	Video of Dr. Castaneda	Miss Richards-Art Frost & Nelson checking topics
1:00	Miss Alice Richards Art --Communication through line, color texture, music. Film: Adventures of Compare children's art with the work of masters and modern art	Miss Richards Art Lab for students and aides Tissue paper	Miss Richards Art Lab Tempra	Miss Richards Art Lab Texture	Films: Food for City Produce Dairy Farm Topics Approved

KINDERGARTEN INSTITUTE

July 22-26, 1968
(Fourth Week)

Time	Mon. July 22	Tues. July 23	Wed. July 24	Thurs. July 25	Fri. July 26
8:30	Film: Four Artists Paint a Tree Summary-Art	Have student to write content and activities on board and perhaps thinking processes and anticipated language	Dr. Martin take a look at students' developed topic React & assist	Gene Nelson at Metz-Science Dorothy Frost-Study of another culture - Films: "Indonesia-Land & People" Harvest in Japan"	Gene show slides of another culture Dorothy work with children in Social Studies
10:30	Research and writing in Aud. and Library Frost and Nelson to assist	Writing and reading (supervised)	Film: "If You Could See the Earth" "The Globe and Our Earth"	Show Science Video (Gene) Show Art Video (Richards)	Supervised writing and professional reading
1:00	Research and writing. Frost and Nelson to assist	Reading and writing	Research, writing, professional reading	Research, writing, professional reading	Turn in rough drafts (Gene and Dorothy review studies) Professional reading Students to play records of children's literature

KINDERGARTEN INSTITUTE

July 29-August 2, 1968
(Fifth Week)

Time	Mon. July 29	Tues. July 30	Wed. July 31	Thurs. August 1	Fri. August 2
8:30	Virginia Cadwell Music-overview of field	Cadwell at Metz Video Frost-Literature "The Pleasure is Mutual" "The Camel Who Took A Walk"	Virginia Cadwell Music	Turn in completed studies Literature-Frost Music-Caldwell Conference-Nelson	Local field trips Capitol Tour Gov. Mansion Reagan Bldg. Old Bakery Land Office Museum State Archives Laguna Gloria Elizabeth Ney Museum Texas Memorial Museum Tom Miller Dam & Low Water Bridge LCRA Bldg. Zilker Gardens French Legation State Cemetery
10:30	Cadwell - Music	Video of Frost (Inside & Outside) Video of Cadwell (Music)	Literature-Frost Music-Cadwell Conference-Nelson	Cadwell-Music	
1:00	Nelson & Frost return papers to students and hold conferences. Guided professional reading: outdoor play, dramatic play, art, music, literature, language development, science, parents, health.	Cadwell-Music	Re-writing. Professional reading investigating selected topics.	Re-writing. Professional reading investigating selected topics.	Students report on morning field trips. (Meet in Student Union Bldg. Room 300.)

KINDERGARTEN INSTITUTE

August 5-9, 1968
(Sixth Week)

Time	Mon. August 5	Tues. August 6	Wed. August 7	Thurs. August 8	Fri. August 9
8:30	Movies: "Story About Ping" "Five Chinese Brothers" Conclude literature. Students share from students about children's books. Students share from Professional Reading in Language Development and Literature	Nelson - Another look at daily programs (Role of teacher Role of aides Creativity) Students share from Professional Reading in Art, Science, Social Studies, Outdoor Play	Frost - Evaluating child growth through program Students share from Professional Reading in Parents Health, Mental Health, Purposes of Kindergarten, Left-handed child, Dramatic Play	Dr. Clyde Martin "Migrant Routes" (Assisted by students who have migrated) Where they go What they see What school was like	Students evaluate Institute Nelson - Specific Helps for Aides
10:30	Cadwell - Music (whole group)	Cadwell - Music (whole group)	Students share Study Topics-Nelson Grapes Homes Hats Seeds	Students share Study Topics-Frost Weapons Light Cats Lice	Cadwell - conclude music Class coffee (Student Union)
1:00	Cadwell - Music Nelson - Music (One-half with each teacher)	Cadwell - Music Nelson - Music (One-half with each teacher)	Cadwell - Music (whole group)	Cadwell - Music (whole group)	Conferences (Unanswered problems) Review of evaluations

IDEAS CONCERNING CHILD DEVELOPMENT AND CHILD BEHAVIOR

by

PHYLLIS RICHARDS, PH.D.

Consultant

PHYLLIS RICHARDS

Need to start with young children in general, though each child is a person. Children are fun, frustrating, annoying, creative, curious, interesting, enjoy life.

BASIC GENERALIZATIONS

1. Children of any age are at different levels of maturity. How do we determine level of maturity?

   What implications do these different levels of maturity have for--

   Program, schedule, guidance, evaluation?

   If all children can't do the same thing at same time, how do we plan for this?

2. Each child is unique, but children generally are more alike than different.

3. Learning deprivation occurs in widely varied living conditions.

   Some come from middle and upper class families.

   Rejected--dejected. Parents compensate by providing lavishly for physical needs.

   What can we do to compensate for deprivation?

4. What happens at the stage of a child's development affects what he can do in later stages of development.

   Infants who were not loved--and never had sensory experiences--sometimes die from lack of stimulation.

   Implication: Provide good experiences for children.

   Question: How can we use what we know about sequential development of children in planning programs for them?

5. Growth and development of learning is a continuous process.

This continues from birth to death. To some kindergarten does not seem so important because it does not look so academically oriented as other grades. Yet kindergarten is FOUNDATION OF LEARNING. Child begins answering question of "Who Am I"

Ericson shows these levels	Plateaus in growth	
Accomplishment	What Can I Do?	6-12 yrs.
Identity	Who Am I	4-6
	Autonomy	2-4
	Trust, love, acceptance	0-2

6. Children are eager learners.

7. All behavior is caused.

Can't always find causes.

Need breakfast, poor hearing.

How do you find out something good about child?

How can you look for causes?

How do you help children cope with success? failure?

All learning is motivated.

How?

Stimulus-Response theory being questioned.

9. All facets of growth and learning are interrelated.

i.e., poor motor coordination--affects writing--participation in games--leads to social-emotional responses.

All areas influence the others.

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Childhood Education: Eng. Span.
Feb.; Nov. 1967 How A Child Grows.
Sept. & Oct. 1967. Barbara Biker. Ed.
Needs of Young Deprived Children; The
Impact of Deprivation on Children

Young Children Jan. 68. Melvin Tumin. Emerging Social Policy in the Education of Young Children.

10. Children and adults learn from interacting with each other.

Do we allow children to interact with each other? To question teacher? Each other? How do we plan a program to encourage interaction among children?

What is a teacher?

11. There is a pattern of growth and learning in development of young children. But children may be at different levels--but there is pattern. Physical development raises head, creeps, sits, stands, etc. play above, parallel, with, interact.

How do we plan for these?

How can we help ourselves become more aware of this?

12. Growth and development of learning may come through a wide variety of activities. (Some visual, some auditory, some manipulative)

What can we do to assure that we have a variety of activities in same topic? (Planning for individual differences) What choices can be made from among many things to study?

13. Development of initiative, responsibility, self-direction, etc. requires that learner be involved in planning, executing, and evaluating experiences.

EKNE - letting children plan activities.

Is this good?

How can teacher determine how much children can be involved in planning?

How can adults learn to become tolerant of differences in young children?

OTHER THINGS TO THINK ABOUT

1. Start where person is. Individually Prescribed Instruction (IPI)
2. Let each child know he's liked and respected. Reassurance - ("Before First Grade" tells about kinds of ways children get reassurance)

   Praise and approval - positive approach.
3. It takes a long time for children to grow and learn.
4. How we relate to children is important.
5. Adults should observe children to assess growth and development.

REFERENCE

Biber: Toward Better Kindergartens. Chapters 1, 6, 7, and 9.

Dr. Biber says exp. for 5 yr. olds:

1. explore physical worlds
2. sensitivity to surroundings
3. act on responses
4. reproducing, symbolizing exp.
5. language and concepts.

SOME THEORIES

1. Make deprived children learn to read.
2. No subject matter until child is 12.

Conclusions = No definite prescription that works for all. Need to keep looking for helpful things. Always try to fit children into a program, make program fit program.

GUIDANCE - DISCIPLINE

1. Bruner "quote" now says "Problem solving is not big concern--Biggest is finding the problem." (To be curious, questioning, not afraid to question teacher.)

   Children not born knowing how to behave in particular society into which they are born. Learn by living and learning.

   How to help children learn to control themselves in given situation?

   Patience - reminders

   Praise for good solutions

   Removal from group in some cases.

   Always bring back to group

   Do we say something once and no more?

   We are more patient with learning math, etc. Why not with behavior problems?

   Says at first, children from disadvantaged families, quiet, and shy at first. If teacher does job, children become more active, etc. and you may have problems. Plan for many successes and few failures.

   Look at child who bothers. Try to find out shy.

2. New "Cult" on Idea = Training in Sensitivity

   Business people giving employees 3 or 4 days off to come together to learn about sensitivity (Retreats)

   They were suspicious, resentful, wouldn't share ideas.

   Took two days to break down and have "dialogue"

Five areas in sensitivity

(1) Trust

(2) Expressiveness (tell how you feel)

(3) Caring (enough to listen to others)

(4) Separateness (Let others be themselves. No patterns imposed - accepted as they are)

(5) Empathy - putting yourself in another's shoes -- to see how how things look to him.

(Changing philosophy on sound basis, I hope. Phyllis says this is only thing that will save our society (Sensitivity)

3. Things that hinder children from developing self-control.
    1. Over protection -- no way for child to develop ways to behave.
    2. Unrealistic expectations - standards impossible for child (result in discipline problems)
    3. Physical punishment
    4. Conflicts between people (he shows you you can't walk all over him)
4. How can we develop better self-control for young children?
    1. Help children develop feeling of adequacy so he can live with himself.
    2. Be aware of pressures on children. Don't push too far.
    3. Use positive approach as often as possible. An on-going thing children learn to respect.
    4. Praise acceptable behavior (every day). Let children know - Overlook as much as possible, unless safety involved. Plan for child to have successful experiences.
5. Do not embarrass or ridicule in front of group. If you need to, explain to class that child needs our help.

6. Discipline kind, gentle, firm. (Not harsh, mean, or cruel. CONSISTENT.
7. Set reasonable and clear limits. Some things we do -- Some we don't.
8. Sense of orderlines found helpful in dealith with -- not fastidious--but things picked up. Children need to see order in environment. (Expect messiness. Routine should be same at beginning. Children do better).
9. Do not overwhelm them with too many materials at first.

   (Two puzzles)

   Question: What can you do first day?

   What materials?

   Any rules to establish? We stay in yard. Set limits clearly.
10. Set good example. They learn from us. Research shows that warmth, love, and conversation with adults help develop outgoing, productive people.

    High degree of authoritarianism, control, no reasoning, or consideration--child less curious, less self-control, less productive.
11. When our learning situations are built on meaningful experiences, you have less discipline problems. Start where children are. Plan for children. Do we provide for much free expression?
12. May have to teach children how to use materials - blocks - art materials - playhouse.

AM I THE PROBLEM (with problem child)?

1. Why am I teaching?
2. What is my philosophy? What really counts?
3. Is what counts really significant?
4. What do children do that gives me real satisfaction?

5. What do children do that upsets me? (Little things often pile up - good or bad)
6. Am I tired or upset? If this happens too many days, check question one - why am I teaching?

A SUGGESTED DAILY PROGRAM FOR FIVE-YEAR-OLDS

SUGGESTED DAILY PROGRAM FOR FIVE-YEAR-OLDS

8:00 - 9:00	Breakfast for those who need it Self-directed activities
9:00 - 9:15	Evaluation and clean-up
9:15 - 9:45	Study time
9:45 - 10:15	Outdoor play
10:15 - 10:45	Reclining rest
10:45 - 11:15	Music
11:15 - 11:45	Reading a loud by teacher
11:45 - 12:00	Get ready for leaving or lunch
12:00 - 12:30	Lunch
12:30 - 1:30	Sleep
1:30 - 2:00	Outdoor play
2:00 - 2:30	Reading aloud by teacher, sharing, listening to recordings etc.
2:30 -	Dismissal

A MATHEMATICS PROGRAM FOR THE KINDERGARTEN

by

ALBERTA M. CASTANEDA, PH.D.

Consultant

A MATHEMATICS PROGRAM FOR THE KINDERGARTEN

Alberta M. Castaneda

1. Concept of Set
    a. Set membership is dependent upon the description of or on a listing of its members.
    b. A set remains unchanged unless some change is made in its membership.
    c. Set union and set partition are reversible operations.
    d. By trying to form a one-to-one correspondence between the members of two sets it can be decided if one set has as many members as, more members than, or fewer members than the other set.
    e. Quantity relations are transitive.
2. Concept of Number and the Whole Numbers 0 through 10
    a. Number is a property of equivalent sets.
    b. The number of a set can be changed only by putting in or removing members of the set.
    c. Zero names the number of the empty set. Each succeeding whole number thereafter names the numbers of sets with one more member.
    d. Counting enables us to determine the number of a set.
3. Concept of Shape
    a. What is shape?
    b. Two-dimensional shapes can be described in terms of having or not having sides and corners. Some of them are so common that they have names.

    c. Three-dimensional shapes can be described in terms of edges, corners, and surfaces. Some of them are so common that they have names.
    d. There is a relationship between some common two-dimensional and some common three-dimensional shapes.

4. Concept of Addition in Whole Numbers
    a. Addition is analogous to set union with disjoint sets.
    b. The symbol "+" indicates addition. It is read "plus." It implies the action of one set joing another.
    c. The symbol "=" indicates that two numerals are names for the same number. It is read "equals."
    d. The symbol "□" indicates we need to find out something. We need to determine the number to make a complete true sentence.
    e. The sum of zero and any other number is the other number.
    f. The sum of one and any other number is the counting number which follows the other number.
    g. Addition is commutative in regard to result but not in regard to action indicated.

5. Concept of Measurement
    a. Properties of objects amenable to linear measurement.
    b. Height and length can be measured. We can tell another person how tall or how long something is.
    c. Perceptual approximation of standard units of linear measure.
    d. Property of weight.
    e. Weight can be measured. We can tell another person how much an object weighs.

f. Perceptual approximation of standard units of measure.

g. Measurement of linear extent is a direct process.

h. The measurements we made were approximate.

6. Logical Connectives and Proof

a. A statement may be true, false, or open.

b. "Not" excludes the presence of the indicated condition.

c. "And" requires the presence of both of the conditions indicated.

d. "Or" requires the presence of at least one of the conditions indicated.

e. "If a then b" requires the presence of b for every instance of a.

f. Using a known rule, we can make true statements about something we cannot perceive.

SUGGESTIONS FOR ART

by

ALICE RICHARDS

Consultant

ART ACTIVITIVIES IN THE INSTITUTE

CONSIDER

Concepts
Values through language of ART
Communication

LOOKING FOR

color
form
texture
line
movement
sound
music
rhythm

Saw film: ADVENTURE OF *

We will work with:

1. Art as a form of communication
2. Get acquainted with tools
3. Attitude - toward your art and the childrens -- both important.

Showing slides of children's art compared to primitive and modern.

Saw light display for motivation. Then Richards asked students to "explode" with color. Tissue Paper - glue - craypos - felt pens

Saw slides of children's pictures of themselves. Motivation was from looking at reflections in mirror - spoons - coffee pot - hub caps - water, etc. Then she had them do some and paint pictures of themselves.
Many different sizes of brushes, tempera paints, and different textures of paper (newsprint, manila, colored construction paper).

Texture Maze

Crawl under, walk over, feel different textures -- shells, metal objects, foam rubber, rocks, screen, natural, sticks, smooth things, rough things

Use: fingerpaint
stamping
clay
rubbings

Box Construction

Tissue paper
Construction paper
Masking tape
Glue

SUGGESTED ART MATERIALS

45	CRAY-PAS SETS (12 colors) @ .49 ea. #XFP-12, Sanford Ink Co.	$22.05
2	" " (24 ") @ $3.25 ea. #SP-24 "	6.50
1	" " (16 ") @ .79 ea. #XKP-16 "	.79
1	" " (25 ") @ 1.25 ea. #XKP-25 "	1.25
3	ALPHACOLOR SETS #09-105-00, 12 colors @ $1.10 ea. Weber Costello Co.	3.30
2	NUPASTEL SETS #263, 12 colors @ $1.80 ea. Eberhard-Faber Co.	3.60
25	Felt tip markers, #BR Watercolor, red, black, brown, blue, green @ .49 ea.	12.25
5	Felt tip markers, #BR Watercolor, orange @ .49. Esterbrook Pen Co.	2.45
5	Felt tip markers, #BR Watercolor, purple @ .49. Esterbrook Pen Co.	2.45
1	Felt tip marker, #B774 Carter Hi-Liter, Yellow @ .39 ea. Carter Ink Co.	.39
2	graphite sticks #2205-6B, @ .15 ea. Kohinoor Pen Co.	.30
2	graphite sticks #2206-6B, @ .25 ea. Kohinoor Pen Co.	.50
1	Korn Lithographic Tablet #0, @ .43 ea. William Korn Litho Co.	.43
2	Sticks compressed Char-kole @ .10 ea. #09-167-00 (12 stks. to box $1.10) Weber-Costello Co.	.20
6	Sticks Stabilo Triangular Slips @ 2 for .34 (sets of 24, $4.00), Swan Pencil Co. #7735 Sepia, #7746 Black, #7739 Yellow Ochre (2 sticks ea.)	1.02
5	Sticks #9 Jumbo Charcoal, @ .12 ea. (box of 25 stks. $2.80) Grumbacher Co.	.60
3	Bamboo cane pens, Artsign #595, @ .40 ea. (Art Sign Brush Co.)	1.20
6	Yoshi Reed Pens @ .20 each. (pkg. of six $1.00) Delta Brush Co.	1.00
5	#1351-6 Prang Tempera Color Sets, American Crayon Co. @ $1.05 ea.	5.25
5	1 oz. size ARTONE EXTRA DENSE BLACK WATERPROOF DRAWING INK @ .60 ea. Higgins Ink Co. (any good brand Waterproof Drawing ink will substitute)	3.00
3	Wing feathers (peacock) @ 35¢ each or 3 for $1.00	1.00
11	#809-2" wide nylon brushes, Morilla Brush Co. @ $1.65 each	18.15
11	#809-1½" wide nylon brushes, Morilla Brush Co. @ $1.10 each	12.10
11	#809-1" wide nylon brushes Morilla Brush Co. @ .75 each	8.25
11	#6110-8, Grumbacher watercolor brush, @ .50 ea.	5.50
1	#54-2" Japanese Hake Brush, Delta Brush Co. @ $1.50	1.50
1	#54-1½" Japanese Hake Brush, Delta Brush Co. @ $1.20	1.20
1	#44, series 797 Japanese Watercolor Brush @ $1.50, A. Langnickle Co.	1.50
1	size 6, series 561 Japanese watercolor brush, @ .65, Art Sign Brush Co.	.65
25,	1¼ oz. size Elmers Glue-All @ 29¢ ea., Borden Chemical Co.	7.25
1,	4 oz. size Elmers Glue-All @ 59¢ ea., Borden Chemical Co.	.59
1,	Gallon size Elmers Glue-All @ $6.00	6.00
1,	Package COLOR AID PAPER, 4½ x 6 @ $3.55 pkg. (210 shades) Color Aid Co.	3.55
25	boxes Wax Crayolas #8 tuck box @.15 ea. (Binney Smith Co.)	3.75
5	boxes Wax Crayolas #160 Besco, @ .70 box (Binny Smith Co.)	3.50
9,	1 lb. cans Powdered Tempera Paint @.85 can. black, white, red, blue, green, yellow, orange, purple, brown	7.65
1,	½ pint Black liquid tempera paint, Color Art., American Crayon Co.	.60
2,	5 lb. pkgs. Moist Modeling Clay, Stewart Clay Co. @ $1.60 per pkg.	3.20
1,	1 lb. pkg. Plastalena modeling clay, @ .40, Stewart Clay Co.	.40
1,	5 lb. pkg. dry clay flour, @ $1.60 per pkg. Stewart Clay Co.	1.60
1,	18 x 24, 50 sheet smooth Newsprint pad @ $1.08, #887S, Bee Paper Co.	1.08
1,	20 x 30, 100 sheet rough newsprint pad, @ $3.50, #887$, Bee Paper Co.	3.50
100	sheets 18 x 24 smooth newsprint @ .01 sheet, Cosmos Tablet Co.	1.00

60	sheets 18 x 24 manilla drawing paper #888 @ 2 sheets 5¢ Bee Paper Co.	$ 1.50
5	12 x 18 pkgs. Como Construction paper, 50 sheets to pkg., Cosmos Tablet Co., @ $1.00 per pkg.	5.00
30	sheets 19 x 24 white drawing paper, @ 5¢ sheet #820, Bee Paper Co.	1.50
5	rolls assorted colors tissue paper, 28 colors, sheets size 20" x 30" only available at Hemphills Book Stores in assortment like this	4.90
1	roll Kraft wrapping paper, 30" wide, 50 basis	14.15
5	22 x 28 white poster boards, 6 ply. @ 13¢ ea. Cosmos Tablet Co. #0640	.65
50	sheets finger paint paper, 16 x 24 @ 2 sheets for 5¢, #0065, Cosmos Tablet Co.	1.25
29	sheets Brudno Paper 20 x 26, clay coated paper .. colors @ .20 sheet	5.80*
1	sheet chip board 26 x 38, .054 thickness, Nationwide Paper Co. @ .18 sheet	.18
1	sheet chip board 26 x 38, 80 lb. 2, Nationwide Paper Co. @ .12 sheet	.12
1	pkg. straight pins, 300 pins #780C, Scovil Brand, Practical Drawing Co.	.40
1	box thumb tack, Moore solid head #51, 3/8" point, 100 to box	.25
1	roll Scotch Brand Masking tape, 1½" wide x 60 yds. #184 @ $1.98 roll	1.98
1	roll Scotch Brand Masking tape, 3/4" x 60 yds. @ .98 roll	.98
5,	4" blunt scissors #241B4, @ .25 ea., Practical Drawing Co.	1.25
5,	5" pointed scissors #241-S5, @ 25¢ ea. Practical Drawing Co.	1.25
40,	7" scissors, #101C-7" @ $1.00 ea., Acme Shear Co.	40.00
1,	Pogo Paste, Sanford Ink Co., #439, 4 oz. size @ .29 ea.	.29
1,	1 lb. package Golden Harvest Wheat Paste @ .35 lb. Hoffman Paint Co.	.35
	Total Includes *Correction	243.85
8	Lewis Mat knives @ .50 ea.	4.00
4	Roll Masking Tape, 60 yds. x 1" @ $1.39 ea.	5.56
20,	6 color tempera sets @ $1.05 ea.	21.00
		$274.41

MUSIC FOR THE KINDERGARTEN

by

VIRGINIA CADWELL

Consultant

MUSIC FOR THE KINDERGARTEN

Music activities in the Institute involved the adult participants in a sampling of musical experiences suggested as desirable for five-year-old children. That is: singing, listening, moving rhythmically, and playing instruments. Creative activities are woven as a continuous thread throughout all of these experiences.

Through the use of twenty ukuleles, the Institute participants learned to play this instrument. Originated by the Portuguese people as a minature guitar, the ukulele is a splendid instrument for the teacher to use in accompanying children's singing. Its ease in playing and tuning; its portability in allowing the teacher to walk among the children as they sing; its musical integrity in being a genuine instrument and not a toy; its unlimited scope in playing in any key; its pleasing effect in serving as an enhancing background for children's voices, but never as an indispensable crutch, as the piano sometimes becomes; and finally, the sheer delight it affords children and teacher -- these are some of the justifying reasons for suggesting the ukulele as an instrument for the teacher to use.

In addition to ukuleles, the autoharp and various percussion instruments were used. Drums, tambourines, triangles, bells, and many other rhythm instruments, often teacher-made or child-made, have an important place in musical experiences for children.

Children love to sing, and that innate love can be nourished and extended through the learning of many songs. Folk songs from our own country and from all over the world are to be found in numerous collections, many with accompaniment chords included.

Through songs children have a pleasurable contact with language. Music itself has long been recognized as a universal language and it can be used as a valuable ally in the teaching of a new language to children.

Arrangements for listening to music may be made in varied ways. Delight in the music itself is the end in view, and the means must never obscure this end. When children are given the opportunity for self-expression through creative bodily movement while hearing music, they are engaging in a very gratifying form of listening. They will discover, guided by the teacher, that when they themselves do not make a sound, even to the extent of removing their shoes to eliminate noise, they can really hear the music and feel how marvelous it is to move about freely -- to listen enchantedly to the music and to interpret through movement their feelings as they listen. This is an activity involving both listening and rhythmic response, and it provides an unlimited area for expansion of a beautifully creative medium of expression for children.

Not to be neglected, of course, are the time-proven activities of simply sitting still and listening; of having appropriate music played at rest time; of learning singing games such as "Looby Loo," "Skip to My Lou," and "Bluebird, Bluebird," where there are rhythmic activities to be learned along with the song.

As for the selection of music for listening, whether it is to result in creative rhythmic response or not, the teacher may be guided by the awareness that there is no grade level attached to works of music. The greatest music in the world, by the greatest composers, is neither too good nor too "deep" for young children. It is their heritage; they have a right to it.

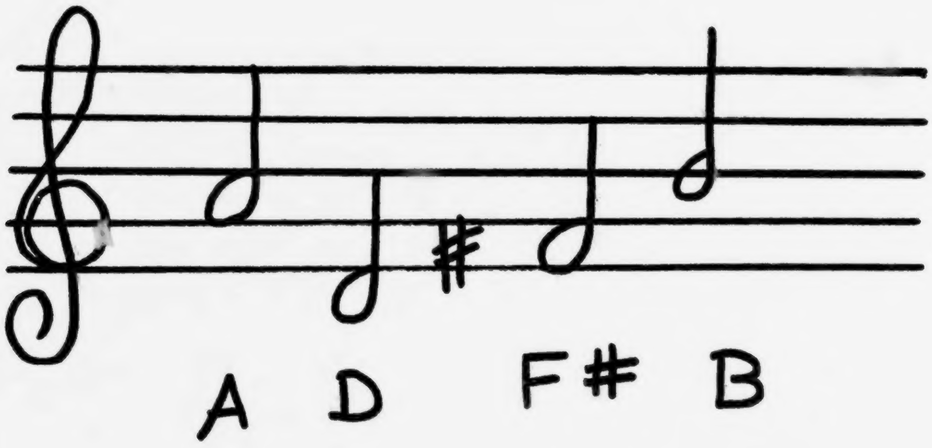
Teachers have the obligation and privilege of leading children through musical experiences and explorations that will bring forth pleasure both now and for the rest of their lives.

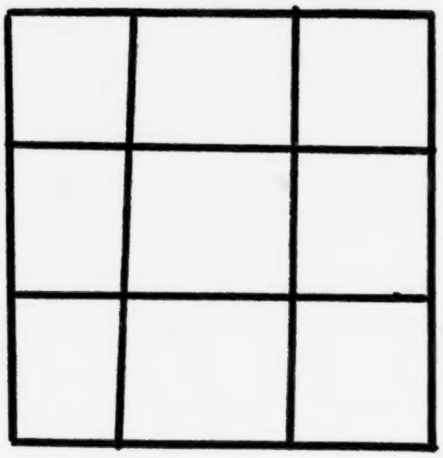
MUSIC BIBLIOGRAPHY

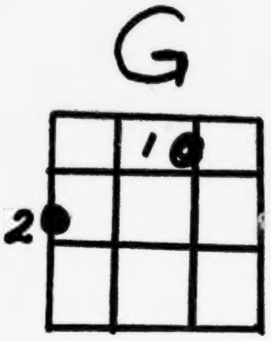
RECORDS NAME	SOURCE	PRICE
"Burl Ives Sings for Fun"	Decca DL8248	$4.79
"The Concert Masters"	Decca 79955	5.79
"Symphony No. 6, 'Pastoral'"Beethoven "	Columbia MS 6549	5.79
"The Moldau" Smetana	Columbia ML 5261	4.79
"Bachianas Brasileiras" Villa-Lobos	Angel 35547	5.79
"Fiesta"	Capitol SP 8335	4.79
"Symphonic Marches"	Columbia BC 1121	5.79
"Melodies of the Masters-Rhythms of Spain"	Capitol SA 8564	4.79
"Music for the Recorder, Vol. I"	Kapp KS 3385	4.79
"Nutcracker Suite" Tschaikovsky	Capitol SP 8404	4.79
"Fireworks"	Columbia MS 6624	5.79
"This Land Is Your Land"	Columbia MS 6747	5.79

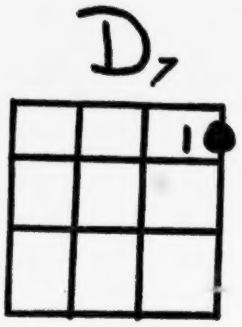
BOOKS NAME	AUTHOR	SOURCE	PRICE
American Folk Songs for Children	Seeger	Doubleday	$4.95
Songs to Grow On	Landeck	Edward B. Marks Music Corporation	3.95
More Songs to Grow On	Landeck	Edward B. Marks Music Corporation	3.95
Tom Glazer's Treasury of Folk Songs	Glazer	Grosset and Dunlap	4.50

TUNE UKULELE









Ten Little Indians

G
One little, two little, three little Indians;
D7
Four little, five little, six little Indians;
G
Seven little, eight little, nine little Indians;
D7
Ten little Indian boys.

G
Ten little, nine little, eight little Indians;
D7
Seven little, six little, five little Indians;
G
Four little, three little, two little
Indians;
D7 G
One little Indian boy.

(Repeat, using "girls" and "girl" in place of "boys" and "boy.")

Mi Chacra

G
Vengan a ver mi chacra que es hermosa,
Vengan a ver mi chacra que es hermosa,
D7,
El pollito hace a si: pi pi ri,
G,
El pollito hace a si: pi pi ri.

Refrain:
G
O ven, camarada, ven, camarada,
D7
Ven, O ven, O ven,
O ven, camarada, ven, camarada,
G
Ven, O ven, O ven.

2. El perrito
3. El gatito
4. El burrito
5. El chanchito
6. El patito

Etc.

The Farmer in the Dell

G
The farmer in the dell, the farmer in the dell,
D7 G
Heigh-ho, the derry o, the farmer in the dell.

2. The farmer takes a wife -- etc.
3. The wife takes a child -- etc.
4. The child takes a nurse -- etc.
5. The nurse takes a dog -- etc.
6. The dog takes a cat -- etc.
7. The cat takes a rat -- etc.
8. The rat takes the cheese -- etc.
9. The cheese stands alone -- etc.

My Farm

G
Come and see my farm for it is lovely,
Come and see my farm for it is lovely,
D7
El pollito goes like this: "Peep, peep,"
G
El pollito goes like this: "Peep, peep!"

Refrain:
G
Oh, come, my friend, Oh, come, my friend,
D7
Oh, come along with me,
Oh, come, my friend, Oh, come, my friend,
G
Oh, come along with me.

Eency Weeney Spider

G D7 G
Eency Weency Spider went up the water spout;
D7 G
Down came the rain and washed the spider out,
D7
Out came the sun and dried up all the rain;
D7
And the Eency Weency Spider went up the
G
spout again.

Did You Ever See A Lassie?

G D7 G
Did you ever see a lassie, a lassie, a lassie
Did you ever see a lassie go this way and
G
that?
D7 G D7
Go this way and that way and this way and
G
that way;
D7
Did you ever see a lassie go this way and
G
that?

(Use "laddie" in place of "lassie" when
a boy is the leader)

Down in the Valley

G D7
Down in the valley, the valley so low,
G
Hang your head over, hear the wind blow.
D7
Hear the wind blow, dear, hear the wind blow,
G
Hang your head over, hear the wind blow.

G D7
Roses love sunshine, violets love dew,
G
Angels in heaven know I love you.
D7
Know I love you, dear, know I love you,
G
Angels in heaven know I love you.

G D7
Build me a castle, forty feet high,
G
So I can see him as he rides by.
D7
As he rides by dear, as he rides by,
G
So I can see him as he rides by.

Skip to My Lou

Chorus'
G
Lou, Lou, Skip to my Lou,
D7
Lou, Lou, Skip to my Lou,
G
Lou, Lou, Skip to my Lou,
D7 G
Skip to my Lou, my darling.

Verses:
G
I'll get another one, prettier than you,
D7
I'll get another one, prettier than you,
G
I'll get another one, prettier than you,
D7 G
Skip to my Lou, my darling.

G
Gone again, skip to my Lou,
(etc.)

G
Little red wagon, painted blue,
(etc.)

G
Can't get a red bird, a blue bird'll do,
(etc.)

G
Cow's in the meadow, moo, moo, moo,
(etc.)

G
Fly's in the buttermilk, shoo, shoo, shoo,
(etc.)

G
Cat's in the cream jar, shoo, shoo, shoo,
(etc.)

G
Pig's in the parlor, what'll I do?

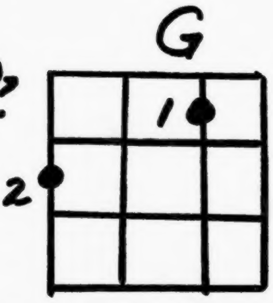
G
Skip a little faster, that'll never do,
(etc.)

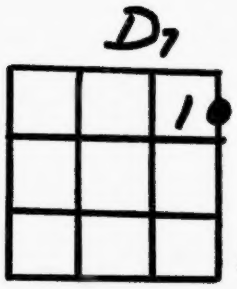
G
Going to Texas two by two,
(etc.)

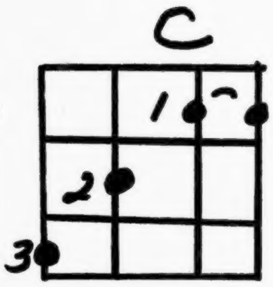
A la puerta del cielo

G   D7 G D7 G D7
A la puerta del cielo venden zapatos,
G   D7   G   D7   G D7
Para los angelitos que andan des calzos.
G   D   G   D7
Duermete, nino, duermete, nino,
G   C   G D7 G
Duermete, nino, arru, arru.

G   D7   G   D7   G   D7
At the gate of heav'n little shoes they are selling,
G   D7   G D7   G   D7
For the little barefooted angels there dwelling.
G   D7   G   D7
Slumber, my baby, slumber, my baby,
G   C   G D7 G
Slumber, my baby, arru, arru.







Hush, Little Baby

G   D7
Hush, little baby, don't say a word,
                            G
Mama's goin' to buy you a mocking bird.
               D7
If that mocking bird won't sing,
                            G
Mama's goin' to buy you a diamond ring.
G   D7
If that diamond ring turns brass,
                            G
Mama's goin' to buy you a looking glass.
                D7
If that looking glass gets broke,
                            G
Mama's goin' to buy you a billy goat.
G   D7
If that billy goat won't pull,
                            G
Mama's goin' to buy you a cart and bull.
                   D7
If that cart and bull turn over,
                            G
Mama's goin' to buy you a dog named Rover.
G   D7
If that dog named Rover won't bark,
Mama's goin' to buy you a horse and cart.
                   D7
If that horse and cart fall down,
                                  G
You'll be the sweetest little baby in town.

Happy Birthday to You

G   D7
Happy birthday to you,
                   G
Happy birthday to you;
                     C
Happy birthday dear Carlos,
     G   D7 G
Happy birthday to you.

My Bonnie Lies Over the Ocean

G   C   G
My bonnie lies over the ocean,
                         D7
My bonnie lies over the sea,
   G   C   G
My bonnie lies over the ocean,
   C   D7   G
Oh, bring back my bonnie to me.

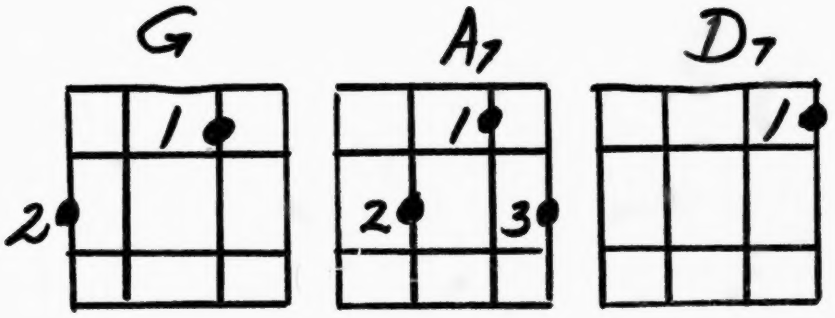
G   C
Bring back, bring back,
   D7   G
Oh, bring back my bonnie to me, to me,
            C
Bring back, bring back,
   D7   G
Oh, bring back my bonnie to me.

Some Rabbits Have Shiny Noses
(Tune: "My Bonnie Lies Over the Ocean")

G   C   G
Some rabbits have bright shiny noses,
                               D7
I'm telling you now as a friend.
   G   C   G
The reason their noses are shiny,
     C   D7   G
Their powder puff's on the wrong end.

Chorus:

G C
Wrong end, wrong end,
D7 G
Their powder puff's on the wrong end,
wrong end,
C
Wrong end, wrong end,
D7 G
Their powder puff's on the wrong end.



I Know an Old Lady

G
I know an old lady who swallowed a fly;
A7 D7
I don't know why she swallowed a fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a spider,
A7 D7
That wriggled and jiggled and tickled inside her;
G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a bird;
A7 D7
How absurd to swallow a bird!
G
She swallowed the bird to catch the spider,
A7 D7
That wriggled and jiggled and tickled inside her;
G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a cat;
A7 D7
Fancy that -- to swallow a cat!
G
She swallowed the cat to catch the bird;
She swallowed the bird to catch the spider,
A7 D7
That wriggled and jiggled and tickled inside her;
G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a dog;
A7 D7
What a hog -- to swallow a dog!
G
She swallowed the dog to catch the cat;
She swallowed the cat to catch the bird;
She swallowed the bird to catch the spider,
A7 D7
That wriggled and jiggled and tickled
inside her;
G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a goat;
A7 D7
She just opened her throat and swallowed
a goat;
G
She swallowed the goat to catch the dog;
She swallowed the dog to catch the cat;
She swallowed the cat to catch the bird;
She swallowed the bird to catch the spider,
A7 D7
That wriggled and jiggled and tickled
inside her.

G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
perhaps she'll die.

G
I know an old lady who swallowed a cow;
A7 D7
I don't know how she swallowed a cow!
G
She swallowed the cow to catch the goat;
She swallowed the goat to catch the dog;
She swallowed the dog to catch the cat;
She swallowed the cat to catch the bird;
She swallowed the bird to catch the spider,
A7 D7
That wriggled and jiggled and tickled insider her;
G
She swallowed the spider to catch the fly,
A7 D7
But I don't know why she swallowed the fly;
G
Perhaps she'll die.

G
I know an old lady who swallowed a horse;
She's dead, of course!

Little Red Wagon

G
Jumpin''up and down in the little red wagon,
D7
Jumpin'' up and down in the little red wagon,
G
Jumpin''up and down in the little red wagon,
D7 G
Won't you be my darlin'?

Now what's happened to the little red wagon?
Etc.

One wheel's off and the axle's dragging,
Etc.

Old McDonald

G C G
Old MacDonald had a farm,
D7 G
E - I - E - I - O
C G
And on this farm he had some chicks,
D7 G
E - I - E - I - O
G
With a chick chick here,
And a chick chick there,
Here a chick, there a chick,
Everywhere a chick chick;
C G
Old MacDonald had a farm,
D7 G
E - I - E - I- O

G C G
Old MacDonald had a farm,
D7 G
E - I - E - I - O
C G
And on this farm he had some ducks,
D7 G
E - I - E - I - O
With a quack quack here,
And a quack quack there,
Here a quack, there a quack,
Everywhere a quack quack,
Chick chick here,
Chick chick there,
Here a chick, there a chick,
Everywhere a chick chick;
C G
Old MacDonald had a farm,
D7 G
E - I - E - I - O

Etc.

He's Got the Whole World in His Hand

Chorus:

D
He's got the whole world in His hand,
A7
He's got the whole world in His hand,
D
He's got the whole world in His hand,
A7 D
He's got the whole world in His hand,

D
He's got the little bitty baby in His hand
A7
He's got the little bitty baby in His hand,
D
He's got the little bitty baby in His hand,
A7 D
He's got the whole world in His hand.

D
He's got you and me, brother, in His hand,
Etc.

D
He's got you and me, sister, in His hand,
Etc.

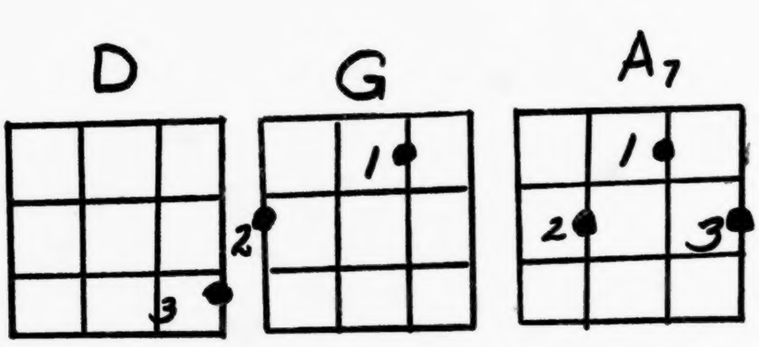
There's a Little Wheel A-Turnin'

D
There's a little wheel a-turnin' in my heart,
G D
There's a little wheel a-turnin' in my heart.
In my heart -- in my heart --
G D
There's a little wheel a-turnin' in my heart.

D
There's a little song a-singin' in my heart,
Etc.

D
There's a little bell a-ringin' in my heart,
Etc.

D
Oh, I feel very happy in my heart,
Etc.



Michael, Row the Boat Ashore

Chorus:

D
Michael, row the boat ashore,
G D
Al-le-lu-la!
A7
Michael, row the boat ashore,
D A7 D
Al-le-lu-la!

D
Sister, help me trim the sails,
G D
Al-le-lu-la!
A7
Sister, help me trim the sails,
D A7 D
Al-le-lu-la!

D
The Jordan is deep and the Jordan is wide,
G D
Al-le-lu-la!
A7
Meet my mother on the other side,
D A7 D
Al-le-lu-la!

D
The Jordan River is chilly and cold,
G D
Al-le-lu-la!
A7
Chills the body, but not the soul,
D A7 D
Al-le-lu-la!

Row, Row, Row Your Boat

D
Row, row, row your boat, gently down the stream,
Merrily, merrily, merrily, merrily
Life is but a dream.

Noche de Paz

D
¡Noche de paz, noche de amor!
A7 D
Todo dueremе en derredor.
G D
Entre los astros que esparcen su luz,
G D
Bella anunciando al niñito Jesús,
A7 D
Brilla la estrella de paz,
A7 D
Brilla la estrella de paz.

Twinkle, Twinkle, Little Star

D G D
Twinkle, twinkle, little star,
A7 D A7 D
How I wonder what you are.
A7 D A7
Up above the world so high,
D A7 D A7
Like a diamond in the sky,
D G D
Twinkle, twinkle, little star,
A7 D A7 D
How I wonder what you are.

Bluebird

D
Bluebird, bluebird through my window,
A7
Bluebird, bluebird through my window,
D
Bluebird, bluebird through my window,
A7 D
Oh, Johnny aren't you tired?

D
Take a little boy (girl) and tap him (her)
on the shoulder,
A7
Take a little boy and tap him on the
shoulder,
D
Take a little boy and tap him on the
shoulder
A7 D
Oh, Johnny aren't you tired?

The Happy Wanderer

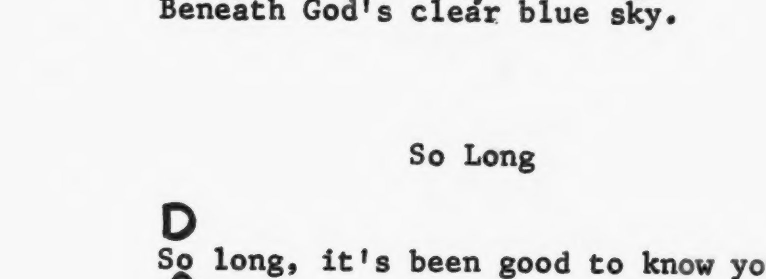
D
I love to go a-wandering,
A7
Along the mountain track,
D
And as I go, I love to sing,
G A7 D
My knapsack on my back.

Refrain:
D A7 D
Val-de-ri, --- Val-de-ra, ---
A7 D
Val-de-ri, --- Val-de-ra ha ha ha ha ha,
A7 D
Val-de-ri, --- Val-de-ra, ---
G A7 D
My knapsack on my back.

D
Oh, may I go a-wandering,
A7
Until the day I die,
D
Oh, may I always laugh and sing,
G A7 D
Beneath God's clear blue sky.

So Long

D
So long, it's been good to know you,
A7 D
So long, it's been good to know you,
G
So long, it's been good to know you,
D
We've got to get started,
A7
We all must go home,
D A7 D
We've got to be moving along.



Hello everybody, Yes, indeed;
Hello everybody, Yes, indeed;
Hello everybody, Yes, indeed.
Sing, children, sing!
2. Let's make music--
3. I am happy--
4. Where is Gene--

We're marching to Pretoria,
Pretoria, Pretoria.
We're marching to Pretoria,
Pretoria, Hurrah!

Choo, choo, choo, choo,
Choo, choo, choo, choo,
Riding we will go.
Choo, choo, choo, choo,
Choo, choo, choo, choo,
On a choo-choo train.
Repeat.

Love is something if you give it away,
Give it away, Give it away.
Love is something if you give it away,
You'll end up having more.

It's just like a magic penny
Hold it tight and you won't have any.
Lend it, spend it and you'll have so many
They'll fall all over the floor.

Love is something if you give it away,
Give it away, Give it away.
Love is something if you give it away,
You'll end up having more.

---

1. Oh, Bunny, pretty bunny,
   Your fur is soft and white
   Repeat
2. Your eyes are very pink
3. Your ears are very long
4. You hop, hop, hop, hop, hop.

Give me a big sombrero
To wear upon my head. Ole!
Give me a big serape
All yellow, green, and red. Ole!
When I put them on, you see,
All the folks will smile at me.
Give me a big sombrero
To wear upon my head. Ole!
Ah, yi yi yi yi yi
Ah yi yi yi
Ah yi yi yi
Ah yi yi yi

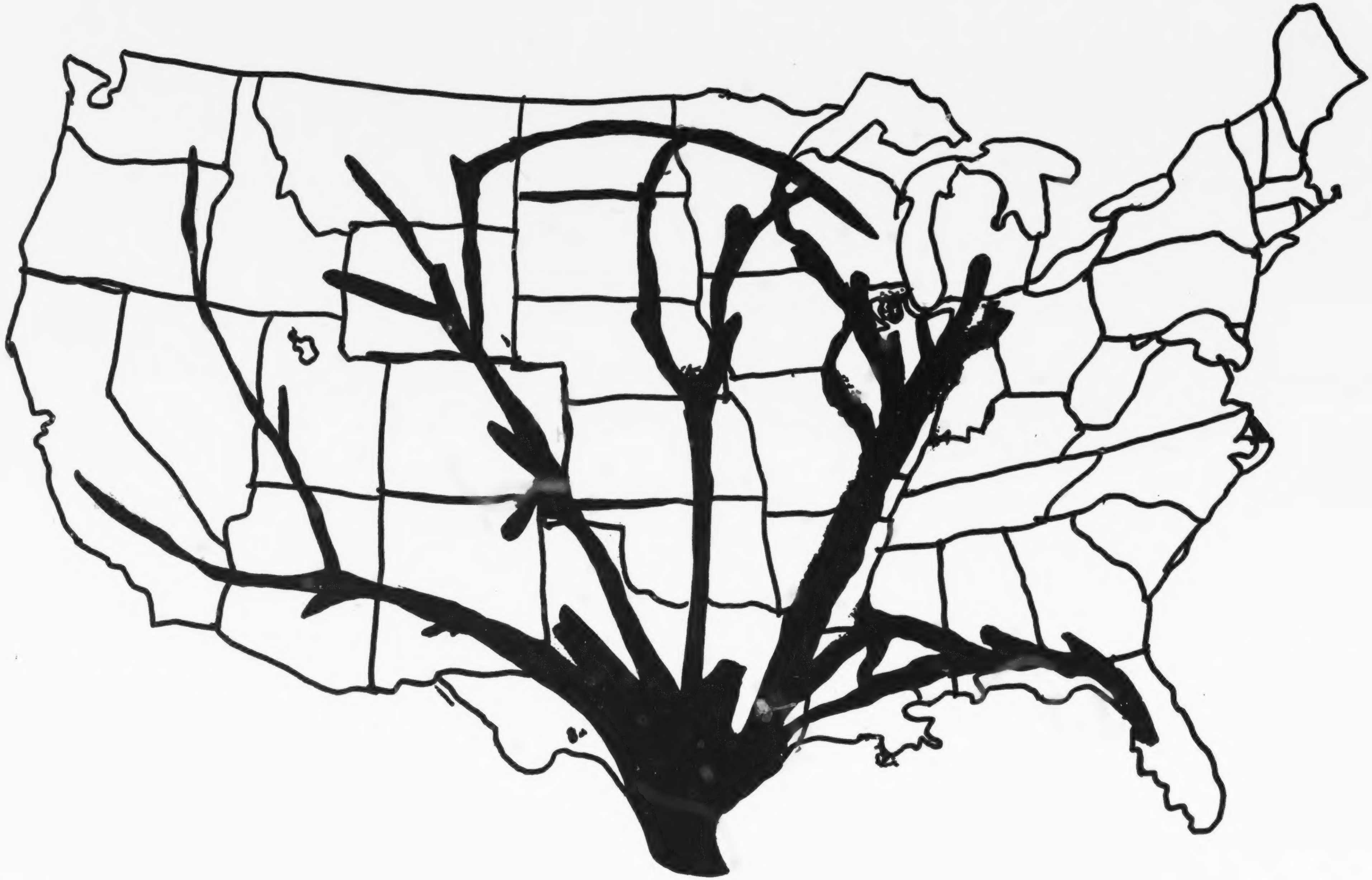
There were three white gulls a flying
There were three white gulls a flying
There were three white gulls a flying
And they soared through the sky
And they soared through the sky.
2. In the waves they dipped their
   soft wings
3. In the wind they danced and
   tumbled

Mary wore a red dress, red dress,
red dress,
Mary wore a red dress all day long.
2. Johnny wore his blue jeans--
3. Sally wore a hair bow--

Clap, clap, clap your hands
Clap your hands together.
Clap, clap, clap your hands,
Clap your hands together.
2. Sing, sing, sing a song--
3. Run, run, run a race--
4. Jump, jump, jump up high--

Robin Redbreast sings a song,
Sings, a song, sings a song.
Robin Redbreast sings a song
Sings it all day long.
Robin's nest is in a tree,
In a tree, in a tree.
Robin's nest is in a tree,
And wee babies, three.
That is why he sings a song,
Sings a song, sings a song.
That is why he sings a song
Sings it all day long.

THINGS CHILDREN SEE ALONG THE MIGRANT ROUTES



Travel Patterns of Texas Migrants

THINGS CHILDREN SEE ALONG THE MIGRANT ROUTES*

(Taken from a discussion of Institute participants who had followed these routes)

- Rivers
  - Mississippi
  - Savannah
  - Sewanee
  - Pecos
  - Rio Grande
  - Columbia
- Mountains
  - Smoky
  - Rocky
- Lakes
  - Great Lakes
  - Minnesota
- Painted Desert
- Boulders and Rocks
- Cacti
- Highways
- Brick Roads
- San Joaquin Valley
- Volcanoes and Lava
- Bridges
  - Golden Gate
  - Pecos River Bridge (Gorge)
  - Mackenzie River Bridge
- Canals
  - Sault St. Marie
- Tunnels
- River Boats
- State Capitols
- Oil Wells
- Historical Markers
- Famous Trails
- American Indian Reservations
  - Hopi
  - Navaho
- National Parks
  - Yellowstone
  - Yosemite
  - Sequoia
- King Ranch
- Shrimp Fleet
- Redwoods

- Chicago
    - Summer
    - Winter
- Different kinds of soil
- Migrant Camps
    - Shelter
    - Bedding
    - Cooking
    - Running Water
    - Electricity
    - Health
- Migrants
    - Work
    - Wages
- St. Augustine, Florida
- The way we travel
- Weather
- Places to Shop
- Malls
- Maps
- Canneries
- Machines that gather crops
- Crops
    - Prunes
    - Grapes and vineyards
    - Tomatoes
    - Peaches
    - Apples
    - Pears
    - Cherries
    - Apricots
    - Oranges
    - Corn
    - Potatoes
    - Asparagus
    - Spinach
    - Lettuce
    - Cotton
    - Carrots
    - Sugar Beets
    - Walnuts
- Animals
    - Dairy Cattle
    - Bees
    - Ants
    - Spiders
    - Birds and Nests
    - Lizards
    - Rabbits

* These may be used as subjects or topics to be developed by teachers.

STUDY TOPICS FROM THE PHYSICAL AND CULTURAL WORLD
DEVELOPED BY INSTITUTE PARTICIPANTS AND STAFF

STUDY TOPICS FROM THE PHYSICAL AND CULTURAL WORLD
DEVELOPED BY INSTITUTE PARTICIPANTS AND STAFF

I. Physical

Cocoons
Snakes
Ducks
Cats
Lice
Turtles
Crows
Chickens
Dogs
Rocks
Water
Seeds
Thorns
Roses
The Vineyard
Oranges
Vines

II. Cultural

Tortillas
Cows
Shoes
Hats
Good Grooming
Homes
Missions
Schools
Animal Hospital
Light
Flags
Indians
Airplanes
Safety
Who Am I
My Family

PHYSICAL STUDY TOPICS

MOTH COCOONS

Marilyn Jane Bartosh

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a cocoon? a. What is its exterior like?	Bring a cocoon. a. Let the children examine it. Ask: What do you see?	Identifying Perceptual	I see brown leaves. I see green leaves. I see a brown thing. I see a brown stem.
	b. What is a cocoon made of?	b. Ask: What does the cocoon feel like? What is the cocoon made of? What is another name for the tiny hairs? Show from the book Butterflies and Moths pictures of various cocoons. If available, show specimens. Have a short field trip to look for cocoons. All About Moths and Butterflies tells how to locate them.		It feels bumpy. It feels like tiny hairs. It is made of leaves and tiny hairs. The tiny hairs are silken threads.
	c. Where does a cocoon come from?	c. Show: Insects and Their Homes, a film and/or read Luna, the Story of a Moth. Ask: Where does a cocoon come from? Find a caterpillar. Keep it in the classroom. It may spin a cocoon. Have a life cycle chart in the classroom.	Observing Listening	A cocoon comes from a caterpillar.
2.	What is the purpose of the cocoon? a. How does the cocoon protect the pupa?	a. Cut a cocoon open. Feel the inside. What does the inside of the cocoon look like? What does it feel like?	Collecting information	It looks soft. It looks hairy.

CONTENT	PROCESS	KIND OF LEARNING	LANGUAGE
2. (Continued)	Why is it soft on the inside?		To protect the pupa.
	In what other ways does the cocoon protect the pupa?		The cocoon may get bumped around.
	Experiment by pouring water over a cocoon. Does it get wet on the inside?		The cocoon protects the pupa from wind and rain.
b. What happens inside a cocoon?	b. Does the caterpillar eat inside a cocoon? (Exception: Bagworms come out at night and eat)		No, he has no food. He cannot get out to eat.
	Can the caterpillar move around in the cocoon?		It can't move around too much. It doesn't have room to move. A cocoon doesn't have legs, it can't move.
	Does the caterpillar come out of its cocoon?		Yes, it comes out.
	If a cocoon with a pupa inside is available, set out to prove this by keeping it in a cool moist place.		
	Does it look the same when it comes out as it looked when it went in?	Comparing	No, it looks different. It looks like a butterfly.
	Is it a butterfly? Refer to book: Luna, Story of a Moth.	Conceptual	No, it is not. It has feathery feelers. It is a moth.
	Let the children pretent to be caterpillars eating, curling up in a cocoon, emerging, stretching their wings, and flying away.	Imagining	
	Ask: How do you feel? or What are you doing now?		I'm crawling around. I can't move around. I'm flying.
	Read the poems: Green Moth or Surprises from a chart with illustrations at the end of each line of the poem.		

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3. Do all insects spin cocoons?	Read: Monarch Butterfly (book). Does this butterfly come from a cocoon?	Problem solving	The butterfly did not come from a cocoon.
	Find and show a chrysalis. Compare it to a cocoon. Keep it until it becomes a butterfly. Read the book: Crickets. Does a cricket come from a cocoon?		No, it comes from an egg.
4. What other animals do spin cocoons?	Sing the Eency Weency Spider. Read: Spider Silk (book). How do spiders store their eggs?	Extending meaning	In a cocoon.
	Has anyone ever found a small white ball of white threads in a spider's web? Show a spider's cocoon and several tufts of cotton and other materials. How can we tell which one of these is a spider's cocoon?		Open them. See if there are eggs inside.
	What do the eggs look like?		They look white. They look small.
	Let's save them and see what happens to them.		
5. How do people use cocoons?	How do people use cocoons? Look at these pieces of material. These were made from the fine silk found in special cocoons made by the silkworm. He lives in far away places like China and Japan. Show where you are on the globe. Show Japan and China. Let three children put their finger on these three places. Order some silkworm eggs to hatch in your classroom. (Do this activity at the time mulberry leaves or osage orange leaves are available for food supply.)	Solving problems	

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Single copy free to teachers: Only Silk is Silk. A wall chart 19" x 28" showing designer's sketches of women's styles, swatches of satin, brocade, chiffon, crepe, jersey, print, linen, and shantung are attached. Write for a list of other available materials: International Silk Association, 185 Madison Avenue, New York, New York 10016.

Order silkworm eggs from:
General Biological Supply House, Inc.
8200 South Hayne Avenue
Chicago, Illinois 60620.

SNAKES

Marina L. Cantu

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is a snake? a. Is it a reptile? b. Is it a cold-blooded animal? c. Can you describe its body parts?	Show a movie: Snakes Are Interesting (C-3390) Snakes (C-7486) Discuss snakes. Show pictures or slides. Bring live snake, if possible. Let child feel his own warmth and then the snake's coldness. Draw anatomy of snake.	Observing Perceiving	It is a serpent. It has a long tail. It has a beautiful color of skin.
2. How do snakes move from place to place? a. How do they use their ribs? b. How do they use their muscles	Use drawing to show ribs and muscles of snake. If possible, take children to a Reptile Garden so that they can see different kinds of snakes and see how they move. If possible, show child how to handle a snake.	Observing Listening	Why doesn't it have legs to move around? How many ribs do they have? Are they strong?
3. Where do snakes live?	Use and share book: Snakes by Herbert S. Zim. It gives some very good illustrations.	Listening	We see snakes out on the fields where we work.
a. Are they found everywhere around you?	Caution children that snakes can be found anywhere under logs, grass, other animal's holes, on the ground, caves etc.	Observing Describing	Snakes like to be out where it is sunny. You can see snakes on the highways.
b. How can you be careful?	Here, also, children should know that snakes hibernate like other certain animals and that the snakes should not be disturbed.		

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
4. What are some habits of a snake? a. How does it eat? b. How does it reproduce young?	Use book(s) Snakes by Herbert S. Zim. Also, encyclopedias can answer these questions. Tell child how a snake can swallow a rat or other snakes Tell how some snakes lay eggs while other snakes reproduce their young wiggling and alive.	Listening Observing	It cannot close it eyes. Some people use snake's skin to make a belt. What does a snake eat?
c. How does it sleep? d. How does it shed its skin?	Explain how a snake does not have eyelids but still sleeps. Sometimes you can find skin that has been shed, otherwise use Zim's book.		
5. What are some poisonous snakes found in your home area and around where you do seasonal work?	Use map(s) (U.S.) to show where most snakes are found. Paint sections where they can be found-i.e., blue for coral; green for rattlesnakes, etc.	Description	There are many rattlesnakes near my home.
a. What are their names?	Label the four poisonous kinds: coral, water moccasin, rattlesnake, and copperhead.	Comparing	Rattlesnakes are ugly.
b. What do they look like? c. How can you tell if they are poisonous?	Draw a chart by which you can recognize certain snakes: a snake's rattle and mouth shape of head, triangular or round (not a dependable characteristic because the coral snake has a round head)	Classifying Conceptualizing	My mother told me to stay away from snakes.
6. Do you know of some non-poisonous snakes found in your area?	Here again you can use a U. S. map. You know that many of these children work in the southeastern and southwestern part of the U.S. and that is where most poisonous and non-poisonous snakes are found.	Description	I have a pet snake. Snakes stick out their tongues at people.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
6. (Continued) a. What are their names?	State names. Write them on a chart you can place on bulletin board with pictures showing what they look like.	Classifying	Can a snake kill you if it touches you with its tongue?
b. What do they look like?	It is wise that the children see what the snake's general appearance is: body color, size, etc.	Comparing	
c. How can you tell they are good snakes?	Poisonous snakes have a triangular shape of head. This rule applies to only three of the four poisonous snakes because the coral snake has a round head. It would be a good idea to teach this short phrase: "Red on yellow, kill a fellow," which describes the coral snake. Also, you could show a movie: Poisonous Snakes. It deals with snake bite prevention, poisonous snake identification, and first-aid treatment.	Conceptualizing	
7. If you were bitten by a snake, what would you do? a. When do you run for help? b. Do you know about first-aid treatment?	A good suggestion would be to let children tell you what to do. At this age level, a child would not know how to give first-aid treatment. If the children are not responsive, then suggest such rules as: a. Watch where you step. b. Don't go too far without an adult. c. Don't get scared. d. Sit still and call for help. Discuss the movie: Poisonous Snakes. You could demonstrate how to give first-aid as the movie described.	Value judgment	Can you die if bitten by a snake? My father says never to run when bitten by a snake. What if a snake bites me?

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
7. What are some old stories about snakes?	Here you can tell come old stories about snakes, i.e. symbols:	Values	The snakes belong to the devil.
a. Are they true or false stories? b. Is it true that you can contact the snake's poison just by the touch of its tongue?	Medical Insignia (sword and snake). Look up Aesculapuis, the god of medicine.	Listening	Snakes are witches.
	Mexican flag, coins, currency, stamps which have the eagle and the snake (Mexican history)	Describing	
c. What do you think about snakes? What do you know?	Pharoahs crown (Egyptian history) Adam and Eve (Bible Story) Witchcraft The encyclopedia can give you illustrations and brief history of what these above mentioned symbols stand for and other beliefs such as the touch of a snake's tongue.	Listening	Some are good snakes.
	The use of cartoon drawings showing the snake as a god on a high throne; as a doctor with a medical bag; as a witch with a pointed hat, etc. Can prove valuable in that you could make children understand that there are good and helpful snakes. Place drawing on bulletin board or use overhead projector slides. Here, also, you can make up stories or have them draw their own pictures and tell their own stories.	Observing	

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DUCKS

Ortensia Reynoso

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is this bird called? What can you tell by looking at it? Touching and feeling it? Hearing it?	Bring a live duck to class. Have children look at, touch, feel, and hear the duck. Let children describe and then label the different parts of the duck on a sketch: head, neck, body, wing, tail, feet, (Note: webbed feet), feathers bill.	Observing Describing	It's a duck. It's white. It's soft. It quacks.
	How is the duck different from other animals? How is it like the other animals?	Compare duck with guinea pig and chicken (or whatever animals are available.) Discuss likenesses and differences.	Discriminating	It has webbed feet. It swims. The chicken and the duck have feathers.
	What kind of a duck is this?	Label a mallard.	Identifying	
2.	Are there other kinds of ducks?	Field trip to see different kinds of ducks and how they live.	Classifying Conceptualization	These are white ducks. There are brown ducks.
3.	What are some things we found out about ducks?	Examine duck eggs and nest, duck food--snails, worms, insects, frogs, fish, grains.		Ducks lay eggs. They have nests. They eat frogs.
	What do ducks eat?			They eat snails and frogs.
	Where do they live?	Read: The Story of Ping	Gathering information	They live near the water.
	Pets? Wild?	Show different areas on either a flat map or globe.	Problem solving	

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3.	(Continued) What does migration mean?	Film: Birds and Migration (C-8317)		Migration is when the birds move away to a warmer place.
4.	Where do ducklings come from? a. What is a drake? b. What is a baby duck called? c. How long does it take eggs to hatch?	Read: Make Way for Ducklings Show duck eggs. If possible, show a duckling. Set up an incubator to hatch some eggs.	Listening Testing	A drake is a father duck. A baby duck is called a duckling.
5.	Can we make a book about our ducklings?	Get children to illustrate and tell about ducks and eggs hatching?	Conceptual	My duck is white. My duck lives in Mooney's Grove. These are eggs.

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CATS

Estela P. Saenz

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is a cat?	Bring a cat to school. Let children observe it moving, eating, cleaning itself, catching a string, playing with its tail. How does it feel? Does it make any sound? Read some poems: "A Kitten" "Cat" "The Mysterious Cat"	Perceiving	I see a kitty. It feels soft. It says, "Meow!" It jumps. It plays.
2. What are the names of its parts?	Use a chart. Talk about parts and label. eyes-ears paws-pads-claws whiskers tail body	Identifying	A cat has whiskers. I see a tail.
3. Are all cats alike?	Film: The Cat Family Show pictures and discuss different kinds of cats. (Siamese, Manx, Persian, Calico, Alley cats) How alike? How different?	Conceptual	Some cats are black. Some have long fur. Some have blue eyes.
4. Do cats make good pets?	Talk about taking care of a cat. a. Where do cats live? b. What do they eat? c. How do they help people? d. How can you help keep a cat healthy? (fleas, ringworm) Read: Millions of Cats	Using information to solve problem	They can climb a tree. Cats can catch mice. Cats drink milk. Cats play.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5.	What is a kitten?	Read: April's Kittens Discuss how baby cats come from mother cat and are fed milk. a. Small at birth b. Eyes closed c. How mother carries them	Extending meaning	A baby cat is a kitten. It gets milk from its mother.
6.	What are some wild cats.	Poems: "The Lion" "The Tiger"		
		Show pictures of wild cats. What is meaning of "tame?" "wild?"	Identifying	A lion is wild. Tigers live in the jungle.
		How are they different from tame cats? Name some of the wild cats. a. Where do they live? b. How do they get food? Film: Outlaw of the Cameron	Classifying	They eat sheep, rabbits, goats.
7.	Do you believe some of the old sayings about cats?	Present ideas. a. Cat on witches' broom. b. Black cat-bad luck. c. Cat has nine lives. Let children react.	Valuing	I don't believe it. It's true.

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3. "Hey, Diddle, Diddle" (Mother Goose)
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LICE

Yolanda Solis

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What are plant lice?	Bring plant with lice on it.	Identify	It is a little bug.
	a. What can you tell by looking at them?	Have children look at it through magnifying glass. Show enlarged drawing of louse and label head, eyes, mouth, antennae, legs.	Observe	It has legs. It crawls. It has a pointed mouth. It's on leaves.
	b. Where do they live? What do they eat?	Take a walk and look for lice on plants. Are they harmful to plants.	Perceptual	It's greenish. I see lice on the bush. It sucks the plant juice.
	c. How do you get rid of plant lice?	Bring an insect spray for plants and demonstrate. (Stress importance of parents using spray-not children.)		The spray kills them.
2.	Are there other kinds of lice?	Have children observe and tell you what they see looking at a head louse under a magnifying glass.	Perceptual	It's a black bug. It has legs.
	a. What can you tell by looking at this louse? How is it like a plant lice? How is it different?	Refer to enlarged drawing of plant louse and name head, eyes, mouth, antennae, legs. Talk about claws, body, hair. Also show the eggs (nits) attached to hair.	Classify Conceptual	It has a head. It has a pointed mouth. It crawls. I see claws. I see antennae on its head.
	b. Why are they called head lice?	Have children tell you where they have seen them and what they know about them.	Integrating	Because they live on people's heads. I saw them on a girl's hair.
	(1) What are the claws for:	Let children discuss these questions.		They hold on to hair with their claws.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
(2) What do they eat? How do they eat?	Crush the louse and see what's in it. Observe pointed mouth. Discuss sucking--elephant sucks up water. Lice suck up blood.	Relating	Blood. It has blood inside. It makes a hole to suck blood.
2. (3) What are the antennae for?	Have picture of television antennae, a tongue, a hand, a nose and discuss the function of each.	Extending meaning	It hears with the antennae. It feels with the antennae. It smells with the antennae. It tastes with the antennae
c. Do you think people like to have them on their head? Why?	Show a picture of pretty hair. Discuss health and cleanliness.		No. They are ugly. They carry germs. They make people sick.
d. How do people get rid of them?	Let the children tell you. Demonstrate on a doll the process. (Pick louse from hair and crush it, shampoo hair and apply tincture of larkspur or Cuprex) Get children to explain that people shampoo their hair regularly and keep using medicine until all lice are gone and tell friends to do same. Get across the idea that getting lice is not a bad thing, but that keeping them will be unpleasant and harmful to them. Ask questions like: "What do you do when a mosquito is biting you?" or "Why do you kill flies that are biting you?"	Gathering information. Solving problem	I pick louse. I crush it. I shampoo hair. I put medicine on doll's hair.

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TURTLES

Maria Socorro Chapa

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a turtle?	Read poem: The Little Turtle. Have an aquarium with a turtle to be observed. Have a terrarium with a turtle to be observed.	Listening Perception	It is an animal covered by a shell.
		a. What can you tell me about the turtle? How is the shell useful?		They have eyes. They do not have ears. They do not have teeth. The shell keeps it from getting hurt.
		b. What are the other parts of the turtle? Label the different parts of a turtle on a chart.		It has a head. It has four legs. It has a body.
2.	What are some different kinds of turtles?	Ask these questions: a. What is this turtle in the water called? b. What is this turtle on the	Classifying	We have turtles. We have tortoise. It is a turtle. It is a tortoise.
		Place pictures on the bulletin board of different turtles. Compare and identify.	Conceptual	
3.	What is the difference in a turtle and a tortoise?	Show them a turtle and a tortoise. Examine the two and compare.	Comparing	One is a water turtle. The other is a land turtle.
4.	What does a turtle eat?	Show film: Care of A Pet. Discuss with children.	Extending Meaning	Turtles eat insects. Turtles eat plants.
5.	Where does a turtle come from? a. Where does mother lay her eggs? b. Does she take care of them?	Have a chart and discuss reproduction of turtles.	Extending Meaning	Turtles come from eggs. Mother lays her eggs in a sunny place. She does not take care of them.

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CROWS

Petra Hernandez

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a crow? a. What covers his body? b. What color is he? c. How does he move? d. How does he sound?	Show them the bird itself and talk about it. Read Crow Boy.	Describing Observing	It is a bird. It is a black bird. It has two feet. It is very long. It has feathers.
2.	How are crows the same as other birds? How are they different?	Show them pictures of different kinds of birds. Let children compare. Look at Birds by Brian Wildsmith.	Comparing Conceptualizing	Crows are black. They are longer. They eat young chickens. They are mean. They have two legs. They have feathers. They have two feet, eyes, and ears. They have a mouth.
3.	Where do crows live?	Bring a nest to the classroom. Let children tear the nest apart. List all the things crows use to build a nest.	Observing Identifying	Crows live in a tree. They live in the woods. They live in the ground. They live in the fields. They live on farms.
4.	Do crows have a family? a. Are their babies born alive? b. Are they born like people? c. Do they lay eggs? How many? What color are they?	Show pictures that include a crow family. Read Over in the Meadow. Learn a song: "Three Crows." Discuss how birds lay eggs and sit on them until they hatch. Who takes care of babies? How?	Identifying Comparing Problem solving	They have babies. They have a father. They have a mother. They have brothers and sisters. Birds lay eggs. They lay many eggs. Two eggs? Seven eggs? (This is kindergarten guessing!)
5.	What does a crow eat? a. Do people like crows in their gardens? b. What is a scarecrow?	Discuss how crows hunt food. Have seeds, berries, corn for children to discuss. Show picture of a small snake. Discuss why farmers wouldn't want crows in their gardens.	Identifying Problem solving Imaginative thinking	They eat seeds. They eat fruits. They eat small snakes. They eat corn.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5. (Continued)	Bring a broom, sticks, and string to school. Make a scarecrow. Dress it to scare crows away. Use scarecrow in dramatic play. Learn a song: "Poor Old Crow."		
6. Is a crow a pet?	Read a story to them about a pet crow: Johnny Crow's Garden.	Listening Observing	Yes, crows are pets. No, they are not pets. Yes, they are pets because once I had a pet crow but he was mean.

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Crow
Crow's nest
Scarecrow
Pictures of birds

CHICKENS

Maria L. Ortiz

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What does a chicken look like?	Bring a live chicken to classroom. Let children observe and discuss the chicken. Label the parts: Head - comb, bill, sings, feet, body. What covers the body?	Observe Identify	It is red. It is alive. The chicken is fat. It makes noises. Chickens have wings. Chickens have legs. Feathers cover his body.
2.	What is a rooster? Hen?	Show pictures of a rooster and a hen. Compare bodies; discuss. Read The Little Red Hen.		The rooster is the father. The hen is the mother.
3.	Where do chickens live?	Show movie: "Farm Babies and Their Mothers."		They live on a farm. They live in a chicken house.
4.	Are there different kinds of chickens?	Show picture from magazines and books of different kinds of chickens. List these.	Describe Conceptualize	The black chicken looks fat. The red chicken looks skinny.
5.	What do they eat?	Bring chicken food samples for children to see. Watch the chicken eat. Bring special dish to show where they drink their water. Why do they raise their heads to drink water?	Identify Observe	They eat corn. They eat wheat. They eat young plants. They raise their heads so the water will run down.
6.	What do we get from chickens?	Have children tell you. Show pictures of cooked chicken. Break eggs. Cook scrambled eggs and eat them. Let the children use crushed eggshells, feathers and glue at art table.		We get food. You can cook chicken. We get eggs.
7.	Do chickens have babies?	Show and talk about the pictures in The World Book Encyclopedia, "A Baby Chicken Comes to Life." Why does the hen sit on the eggs?	Observe	Hens hatch their eggs. They sit on them to keep them warm.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
8.	What is an incubator?	Show a homemade incubator and hatch some eggs.		It is a box. It has windows. We keep it warm so the eggs will hatch.

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DOGS

Vaita Garza

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1	What is a dog? a. What does it look like? b. How does it feel?	Examine. Bring a dog to class and let the children touch it and ask questions about it.	Identification Description Perception	A dog is an animal. It is big. It has four legs. It has two eyes. It has two ears. It feels soft. It feels rough.
2.	Are all dogs alike? How are these two different?	Show pictures of different dogs. Label parts of the dog on a chart.	Comparison Conceptualization	They all have eyes. They have ears. One is bigger. One has more fur. This one has a short tail.
3.	Are some dogs wild?	Show film: The Dog Family.		
4.	What are dogs used for? a. Who uses them? b. How are they used? c. Where are they used?	Show pictures of the different breeds and who uses them and how. Have a map and let them place the dogs where they are used. a. working dogs -- Alaskan huskies, sheep dogs. b. sporting dogs -- pointers, Golden Retrievers. c. hounds -- beagle, dachund, greyhound. d. non-sporting dogs -- poodle, chow chow, bulldog. e. terrier -- bull terrier, Scottish terrier. f. toy dogs -- chihuahua, Pekingese.	Identification Definition Description Classification	Dogs are used to keep people away from the house. Dogs are used to bring the newspaper. Dogs are used to play with. They are used by blind people. They are used by policemen.
5.	How should you care for your dog? a. What should you feed your dog? b. Why does he need a bone?	Bring a display of dog food. Teacher reads ingredients in can. Display soap, brush, leash, collar and tell why and how they are used. Tell the children about an animal hospital and how a sick dog is treated.	Conceptualization Problem solving	Dogs eat bones. Dogs eat meat.

DOGS

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5. **(Continued)**			
c. How should you bathe your dog?			
c. Where should you take your dog when he gets sick?			

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ROCKS

Doris Benoit

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is a rock?	Examine a rock sample. Ask questions. What do you know about this rock? By looking at it? By feeling it? By smelling it?	Inputing Identifying	It is heavy. It is light. It is big/small. It is hard. It is round/ is not round. It is brown. I don't smell anything. It smells dirty. Some places on it are smooth and some are rough. It is cold.
2. What are these? How is this one like that one? How are they different?	Label it "rock." Show a group of rocks. Have children respond verbally discussing them as to colors, shapes, sizes, constancies. Label all rocks.	Comparing Conceptualizing	It is a rock. It looks like the first rock. It is heavier/lighter. It is prettier. It has small rocks inside of it.
3. Where do we find rocks?	Tell where these samples were found. Books (Life Nature Library, The Earth.) Pictures. Take a walk and collect rocks, crack them with a hammer. Look at inside part. Visit a creek bed where erosion has exposed rock formations. Observe strata. (This will probably be sedimentary rock.) Bring samples to school and examine.	Clarifying Perceiving	We find them outside. We find them in rivers. We find them on top of the ground. We find them under the ground. We find them on hills. We find them almost everywhere.
4. How is soil made from rocks?	Demonstrate by using sandstone as an example for the experiment showing the process of making soil. Use magnifying glass to show a sample of the soil.	Integrating information.	We crushed it. We crumbled it. It made sand. It's stuck together. It makes soil. It is made from soil.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5.	How do we use rocks?	Display samples of rocks and finished products such as: Sandstone -- glass and sandpaper Granite -- building block Slate -- roofing, blackboard Limestone -- chalk, toothpast Marble -- blocks for floors, furniture Books (Rocks and How to Use Them). Pictures Label all objects and put in sets. Field trips to a gravel pit, marble and granite factory, etc.	Observing Gathering information Classifying	Road-builders use sand, gravel, etc. Dentists use pumice. Salt is used in food. Sand is used to make sandpaper, glass.
6.	Which rock do you like best? Why do you like it best?	Each child participates .	Valuing	I like this one best because... I don't like this one because...
7.	What are some rocks that you may see some day?	Show pictures of rock formations the children may see on the migrant trails. Have samples if possible. Use maps to locate where they are found.	Locating information	
8.	Can we make something that looks like rocks?	Do experiments making salt crystals and rock candy, using this recipe: To Grow Salt Crystals: 1. Put 2C sugar and 1C water in a sauce pan. 2. Stir and heat mixture until it forms a soft ball. 3. Remove from heat and cool. 4. When quite cool pour mixture into a tall, thin glass jar. 5. Tie a paper clip or similar weight to the end of a string. 6. Lower the end with the clip to approximately ¼" from the bottom of the jar. 7. Suspend the string in this position (without touching the jar).	Imaginative experimenting	

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
8. (Continued)	8. Crystals will form on the string if the mixture is not disturbed. 9. These crystals are called rock candy and may be eaten.		

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WATER

Catherine Gary

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What do we do with water?	Place the following on a table: a. Several large containers of water b. A glass of ice c. A sponge d. A bar of soap e. Laundry detergent f. Potted plant g. A toy boat h. A toy duck i. Toy dishes j. Doll clothes k. Saucepan with egg		
	Ask the children to come up one at a time and demonstrate something we do with water. Have the rest of the class identify the actions.	Problem solving Observing Identifying	She's drinking it. She's washing the dishes. She's watering the flower. She's cleaning the table. She's cooking.
Does the boat float? What else floats in water?	Put a pan of water on the floor. Let children discover what will float.	Observing	
2. Why do we drink water?	Show film: *The Water We Drink* (5412)	Observing Listening	
	Short discussion of the film and related ideas.	Recalling	
What would happen if we didn't drink water?			We'd be thirsty. We'd dry up. We'd die.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
2. (Continued) Do animals need water?			
What will happen to a plant if it doesn't get water?	Label a plant: "This plant gets no water." Let children observe what happens. This continues until plant dies. Explain that if there were no water, every living thing on earth would die--bugs, trees, flowers, dogs, fish, etc.	Observing	
3. Where do we get the water we drink?	Show film: Water for the City (C8298) and/or	Observing Listening	
	Take a short walk so the children can view the local water tower. Explain that the water in the tower comes from a lake not far from town.	Integrating	
How does the water get from the tower to the faucets in our homes?	After returning from the trip, demonstrate the principle of the water tower by bending a straw and filling it with water. The water travels downward and then upward and out the lower end of the straw (the faucets).	Integrating	

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
4.	How and why do we purify water?	If it has rained recently, take the children outside to view the mud puddles. If not, concoct a mixture of dirt, water, leaves, etc. Ask several of the children if they would drink it. Why not?		It's dirty. It's no good. It would make me sick.
		What would we have to do with it before we could drink it?	Imaginative thinking	We'd have to clean it. We'd have to get the dirt out.
		Demonstrate how some water is purified by pouring it through layers of sand and gravel.	Observing Listening	
		If possible, take a field trip to city water plant.		
5.	How do we use water in the classroom?	Have children pantomime several classroom uses of water: cleaning the tables or the mats, washing hands or toy dishes, mixing paints, etc.	Recalling Observing	
		Let the children guess what action is being pantomined.	Identifying	She's cleaning the table. He's washing his hands.
6.	How do we use water at home?	Homework: Observe the different ways your family uses water.	Observing	
		Ask for contributions the next day.	Recalling	
		Have some pictures on hand in case the children do not observe a variety of uses: people washing clothes, cleaning the bathroom, washing the car,		

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
	watering the grass. Ask the children to identify the activities in the pictures.	Identifying	She's washing clothes.
7. How do we use water as trans-	Giant Nursery Book of Things that Work - read the chapter on water transportation.	Observing Listening	
8. What animals live in or near the water?	Observe the fish in the aquarium. If possible, have a turtle or a frog in the room at this time. Show pictures of other animals that live in or near the water: ducks, swans, snakes, beavers, different kinds of fish. Read: The Story of Ping and/or other books about water animals.		

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SEEDS

Carmen Munoz

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a seed? a. How does it look? b. How does it feel? c. Are all seeds alike?	Display of seeds-various sizes, shapes, textures, colors. Display pebbles, sticks, candy. Riddle (example) "These are all different but have one name. What is it?	Identify Perceive Compare Listen	It is little, small. It is big, large. It is bumpy, rough. It is soft. It is furry. It is smooth. It is sticky. It is brown.
	Is this a seed?	Label - seed Share book: Seeds and More Seeds		That is not a seed. It is a rock, stick, etc.
2.	Where do seeds come from?	Bring various fresh fruits with interesting seeds. Bring package seeds.	Observe Perceive	This seed was inside my apple. It's an apple seed.
		Have diagram of flower to seed process-simplified. Bits that Grow Big Seeds and More Seeds Field trip to collect a variety of seeds.	Listen Compare See relationships	All seeds come from flowers.
3.	How does a seed look on the inside?	Chart of three parts labeled (Preferably removable labels to be put on as names are learned)	Observe Identify	

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3. (Continued)	a. Seed coat b. Seed food (endosperm) c. Small plant (embryo) Share books: Bits that Grow Big (Chapter-What's Inside a Seed?) Seeds and More Seeds	Compare Listen	It has a seed coat It has a small plant (embryo It has food (endosperm)
4. How do seeds travel?	Include in your seed display: Parachute seeds Winged seeds Seeds eaten by birds Seeds that stick Seeds that are buried Seeds that tumble Seeds that roll Seeds that float Seeds that are planted by man. Film: Seed Dispersal Book: Seeds by Wind and Water Field trip: Let children blow dandelion seeds, float coconut, etc.	Observe Remember Listen Imagine	This seed can fly This seed can float. This seed can roll. This seed can tumble. This seed sticks. This seed is sticky. Squirrels bury seeds. Birds eat seeds. Farmers plant seeds. This seed has little wings. I see a _______________.
5. What makes a seed grow? a. Does it need water water? b. Does it need sunshine?	Using bean seeds, have children place some in containers with water, without water, covered, uncovered, opaque, transparent.	Observe	Seeds need water. Seeds need air. Seeds need sunshine. Seeds do not grow without water, air, sunshine.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
c. Does it need air? d. Does it need food?	For experiments use: Play with Seeds Bits that Grow Big Share book: Carrot Seed	Imagine Observe Value judgment	We eat seeds. People eat seeds. Animals eat seeds. Birds eat seeds. Cows eat seeds. We plant seeds to get more seeds.
6. What do we do with seeds?	Have such seeds as: Rice Corn, beans Flower seeds Chicken feed Parakeet seed Sunflower seeds A coconut Cotton Nuts List ways we use seeds: Fix some popcorn Eat nuts, sunflower seeds and coconut Feed your pet seeds		

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THORNS

Sarah W. Dufner

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What are thorns? Do they have names?	Bring real thorns, such as mesquite, rose, cactus, so you will have several shapes and kinds. Let the children look at them. Ask questions: What does it look like? What part of the plant is it growing on? What color is it? What is its shape? Can you name any of these? Try to get all children to do something - answer questions show the thorn, named by another child or teacher, etc. Have children place label near the thorn named.	Observing Perceiving	It's on the stem. It's on the cactus. It's on the twig. It's green. It's gray. It's whitish. It's like a claw. It's like a needle. It's long. It's pointed. It's sharp. It's a rose thorn. It's a cactus thorn. It's a mesquite thorn. They are thorns.
2.	Why must we be careful around thorns?	Strip the thorns off of about three inches of a rose stem so it can be held easily. Demonstrate how to hold a thorny stem. Let the children feel the thorns on the upper part of the stem.	Perceiving	It sticks. It hurts, scratches, etc.
		Ask questions. How does it feel? What can it do to you? Read Andy and the Lion by James Daugherty. (Story of a boy who pulls a thorn out of a lion's paw.)	Comparing Listening Perceiving	It's hard. It's sharp, etc. It feels like a needle, pin. It sticks, scratches, etc.
	Why do cowboys wear chaps?	Have a rancher demonstrate and explain the use of chaps.		Chaps are for protection. Keeps cowboy from getting scratched. (hurt)

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3.	How are thorns alike? Different?	Bring different kinds of thorns fixed so children can safely handle them. Probably be best to use pictures for the cacti. A good source is The Desert by A. Starker Leopold, and Walt Disney's Living Desert.		They stick. They are sharp. They look lide a claw. They look like a needle. They look green.
		Have children make sets of like thorns. Also tell why a thorn does not belong in a certain set. Match the thorn with the plant it came from.	Comparing Classifying	It's greener. It's longer. It's fatter. It's bigger, etc.
4.	Where do thorns grow on plants:	Thorns on various plants. Pictures. Sketches on board.	Identifying Perceiving Classifying	On a stem. On a tree. On a leaf, vine, twig, etc.
5.	Which plants have thorns? Do thorny plants have flowers? Fruit? Leaves?	Take a field trip and collect other plants which have thorns. Discuss them.	Gathering information Conceptualizing	Look here. I see a thorn. Here's one, etc.
6.	Why do plants have thorns?	Pictures. Read from reference books. See bibliography for resource material.	Listening	Thorns are for protection of plants. It can't be eaten. It can't be stepped on. It can't be sat on. It can't be lain on.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
7.	a. How do animals use thorny plants? b. How have people used thorns? c. Can you think of other ways to use thorns?	a. Use pictures to show which animals use the cactus as a home. Good sources are Desert by Leopold and Living Desert by Disney. Read "De Tar-Baby" an Uncle Remus story. See bibliography. (It is a funny story of a rabbit whose real home is a briar patch. He tricks Brother Fox and Brother Bear.)	Identifying Classifying Perceiving Conceptualizing Listening	It's a bird. It's a rabbit. It's a mouse. It's a snake. It's an owl, etc. Rabbits live under thorny bushes. Owls live in saquaros. Snakes live under prickly pears. Birds build nests in mesquite trees.
		b. Decorate a thorny branch to make a gum drop tree. Ask the children if they know how the Indians of long ago used thorns. Tell the story that they used thorns for pins and the thorn of the fishhook cactus for catching small fish.		This is candy. This is a gum drop. This is a red gum drop. I put the red gum drop on the thorn.
		c. Let the children imagine how they could use the thorn. Let the children draw a use of a thorn.	Original thinking	I could pin my dress. I could pin a tear. I could pin paper. I could scratch something.

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* Good references for information and colored pictures.

** Most useful for teaching this unit.

ROSES

Ernestina Flores

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What does a rose look like?	Bring a rose for each child. Let them smell it and feel it and tear it apart to find the different parts in it.	Identifying Perceiving	The rose is pretty. I see a red rose. It has petals. I feel thorns. It has leaves.
2.	What are some different kinds of roses?	Visit a rose garden. Look at different kinds of roses. Have a bulletin board fixed with different kinds of roses (red, pink, yellow). Have arrangements in the room. Let a child choose a rose he likes from the bulletin board and tell about it. Label the name of the rose. Let someone find another rose like it in the arrangement.	Classifying Conceptualizing	I like the yellow rose. These are alike.
3.	Why do people grow roses? How do they use them?	Visit a flower shop. Watch someone make an arrangement of roses. Let children make corsages to wear home.	Observing	They look pretty. Roses smell sweet.
4.	How do you start a rose bush? What will happen to the cutting? Do all roses grow on bushes?	Read poem, "Mud." Let each child start a bush from a rose cutting. Label (child's name) rose. Talk about difference in bushes and vines.	Classifying Conceptualizing	This is my rose. It will grow into a bush.
5.	What can we do with all our old rose petals?	Let children decide. They may make sachet bags. Dance on them. Throw them up in the air. "Waltz of the Flowers." Let the children interpret music. Poem - "The Little Rose Tree," by Rachel Field.	Imaginative thinking	

I. Materials
    A. Roses
    B. Vases
    C. Materials for corsages
    D. Rose cutters and pots for planting

II. Poetry
    Arbuthnot, May Hill. Time for Poetry. Chicago: Scott, Foresman and Co., 1951.
        Bowden, Polly Chase. "Mud," p. 317
        Field, Rachel. "The Little Rose Tree," p. 389.

III. Recordings
    Tschaikovsky, Peter I. Nutcracker Suite. Capitol. SA 8564, $4.79.

VINEYARD

Richard Meraz

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a grape? What can you tell about these grapes just by looking at them? a. What can you tell by feeling grapes? b. What can you tell by tasting grapes? c. What can you tell by a microscope?	Show grapes to children. a. Handle, examine and describe. b. Split. Look at parts of these and name seed, meat, skin. c. Feel water and juice squeezed from a grape. Let dry. d. Look at slides of water and grape juice.	Observing Identifying Perceiving	They are together. They are green. They are round. They are hanging. They look like marbles.
2.	What are some different kinds of grapes?	Display different kinds of grapes: Emperor, Thompson Seedless, Flame Tokay, Ribien, Concord, and Mustang	Classifying Conceptualizing	These are purple. These are green. These are big.
3.	Where do grapes grow? How does a vine look? What is a vineyard? How do vines grow?	Field trip to vineyard. a. Examine canes, post, wire. Observe distance between vines by measuring. b. Plant a vine. c. Evaluate through art.	Observing Clarifying Gathering information on field trip.	My father and mother pick them. I pick grapes. I saw a vineyard. I saw some wires and posts. I touched the vine.
4.	Who works in the vineyard and what do they do?	Demonstrate how tools are used for cutting grapes and a stem. a. Knife b. Clippers c. A jug d. A tray e. Butcher paper f. A pan Chart a. A grape b. stem	Identifying Describing	

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5.	How do we use our grapes?	Bring in sacks containing grapejuice, raisins, wine, jelly, jam, and a cereal with raisins. Ask a child to take out and name. Label. Discuss products of grapes. Ask questions. Make display and label. Demonstrate drying grapes. Field trip to Fresno Raisin.	Classifying Identifying Observing likeness and difference.	I put jelly on my toast. There are raisins in the cornflakes. My father drinks wine made from grapes.
6.	What can we make with raisins or grapes?	Cook: a. Sour cream raisin pie b. Salpicon of Fruits c. Pudding d. Punch Sample foods and discuss which one you like.	Perceiving Valuing	I pour some sugar. I brought a cup. I stirred. I help, too. I hold the bowl.
7.	How can we make grapejuice?	Squeeze different kinds of grapes. Sample it. Ask questions a. How is it different?	Comparing Observing likeness and difference. Perceiving Valuing	It looks like blood. It tastes sour. Look at my hands. It looks like water. My hands are purple.

VINEYARD

DESSERTS

Raisin Pie

4 lb.	Raisins (washed)
4½ qt.	Water (hot)
2 lb. 4 oz.	Sugar
6 oz.	Cornstarch
2 t.	Salt
6 T.	Lemon juice
3 oz.	Butter or margarine

Simmer raisins and water until raisins are plump. Mix sugar, cornstarch and salt together. Add mixture to simmered raisins. Stir while adding. Cook until thick. Add lemon juice and butter. Pour into unbaked pie shells. Cover with pastry.
Bake 15 minutes at 425° F. and then 15 minutes at 375° F.
Yield: Eight, 8-inch pies.
A superior product is obtained if 3 qts. cream are substituted for 3 qts. water.

Salpicon of Fruits

Combine 1 cup grape juice and 1 cup sugar in a saucepan. Bring to a boil, then pour over 4 cups cut fruit (oranges, bananas, grapes, pineapples, etc.). Let stand until cold. Chill in refrigerator or freeze in ice cube tray for several hours, stirring occasionally.

Foundation Fruit Punch

2 lb. 8 oz.	Sugar
3 C.	Water
4-6 oz. cans	Orange juice (concentrated-frozen)
4-6 oz. cans	Lemon juice (concentrated-frozen)
	Water to make 2½ gallons

Mix sugar and water, bring to boil. Cool. Add orange juice and lemon juice to cool sugar mixture. Add sufficient water to make a total of 2½ gallons liquid.
If time does not permit making and cooling syrup, the sugar may be added and stirred until dissolved.
Gingerale may be substituted for part or all of water. Add just before serving.

Pudding (Grape-Nut Custard)

15	Eggs (whole)
2/3 C	Sugar
1/6 t.	Salt
3½ qt.	Milk, scalded
2 C.	Grape-Nuts
1¼ C.	Sweet crumbs
2-2/5 C.	Raisins

Set oven temperature at 325°-350° F.
Beat eggs with sugar and salt. Add to scalded milk.
Pour over Grape-
crumbs and raisins. Pour into two 9" x 15" pans. Set in pans of hot water and bake for about 50 minutes or until the custard sets.
Serve hot with a lemon sauce.

Sparkling Grape Punch

(See Foundation Fruit Punch)
Reduce orange and lemon juices to 2 cans each. Add 4 six-oz. cans frozen grape juice. Just before serving, add 2 qts. ginger ale.

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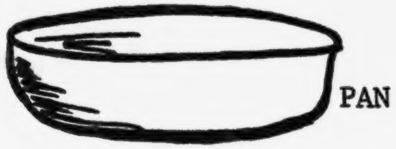

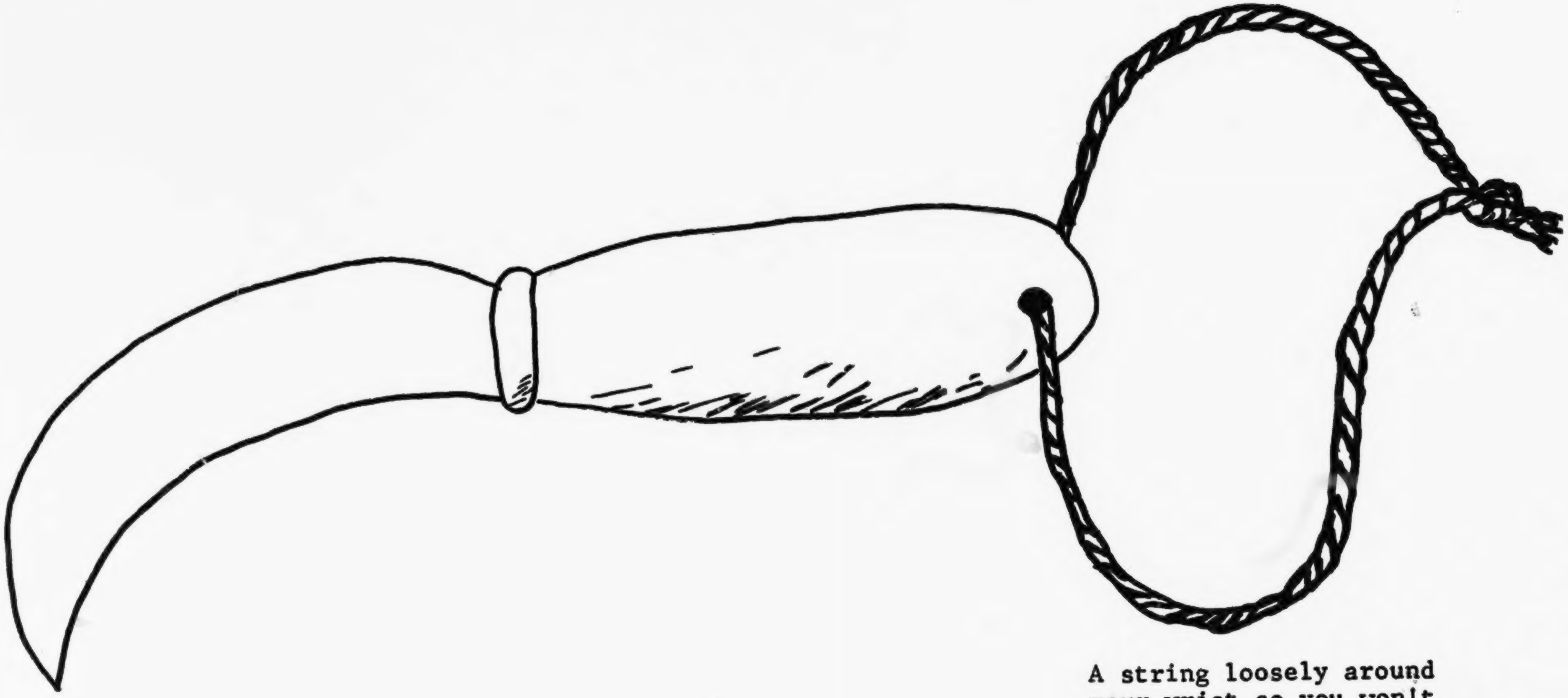

A string loosely around your wrist so you won't lose your knife.

ORANGES

Frances Salinas

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is an orange?	Bring oranges to class. Ask questions: a. What does it look like? b. How does it feel? c. What's inside? Let children observe oranges and eat them. Distribute in sections.	Identify Describe Observe	It looks like a balloon. It looks like a ball. It's round. It looks pretty. It feels cool. It feels wet. It is smooth. It feels tough. It has seeds. It has pieces of things to eat. It has juice. It has a white thing.
2.	Where do oranges grow?	Take them on a field trip to see an orange orchard. Have a chart showing an orange tree, a blossom, an orange and seeds. Discuss how orange trees grow and get oranges on them. Have blossoms in the room. Find the seeds.	Research Observe	It grows on a tree. It grows from the ground. They grow in our backyards. They grow from a flower.
3.	What are some things made from oranges?	Bring: a. Canned orange juice b. Frozen orange juice c. Squeeze oranges and make fresh juice. Why is some orange juice canned? Why is some orange juice frozen? Talk about any difference in taste. Bring candied orange peels and let them taste it. Make orange marmalade and let children taste it on buttered bread.	Compare Observe	We make juice. We make candy from the peel. We make tea. We make jelly.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
	If possible take a trip to a juice cannery to see processes used in canning juice.		

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THINGS THAT GROW ON VINES

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What does a vine look like?	Gather vines and observe. Ask questions a. What can you tell by looking? b. What can you tell by feeling? c. What can you tell by smelling?	Identify	a. I see some curled up things on it. I see some leaves on it. I see some hair on the leaves and stems. The vine is green. I see the stem. I see the root. b. It feels rough. It feels hairy. It feels round and edgy. I feel the veins. I feel bumps on the stem. The tendrils feel springy. c. It smells green. I don't smell anything. The vine smells fresh. It smells funny. It smells sweet. It smells like after the rain.
2.	What is this plant? a. How is it different from the first one? b. How is it like the first one?	Examine different vines and compare	Compare Observe likenesses	First vine We see a vine. This vine has flowers. The stems are longer. The leaves are larger. The flowers are yellow. It has dried leaves. This plant has no fruit. This plant is larger. This plant does have fruit. The stems are fatter. It has small and large leaves.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
2. (Continued)			First vine (continued) It looks like it's going to have many flowers. The stems crisscross. The leaves are shaped the same. The stem is hollow. Second vine It has the largest fruit. The fruit is rounder. It has one flower. The stem is more twisted. They are all green. They all have stems. They all have blooms.
3. Is this a vine? Why?	Examine something not a vine	Compare Observe likenesses and differences	One hangs down and one stands up.
4. Where do vines grow?	Look at vines growing. Ask children to bring vines to school. Look at the vines. Demonstrate by placing vines.	Describe Classify Research	It grows on ground. It grows on wall.
5. What grows on vines?	Show vines with things growing on them. Label. What is this?	Identify	Fruit grows on vines. Flowers grow on vines. Vegetables grow on vines.
6. How are all vines alike?	Put all the vines together. Label.	Classify Conceptualize	

CULTURAL STUDY TOPICS

114/115

TORTILLAS

Alma McNeal

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a tortilla? a. What can you tell just by looking at it? b. What can you tell by feeling it? c. What can you tell by smelling it? d. What can you tell by tasting it?	Show tortilla to children. Ask children about tortillas. Listen to their comments. Give each child a piece of tortilla to feel and smell and discuss. Let them eat some.	Identifying Perceiving	It is bread. It is round. It is yellow. It has black dots. It has bumps. It is not smooth. It smells corny. It smells good. It smells pretty. It tastes corny. It tastes good. It tastes bumpy.
2.	How are tortillas made? What are tortillas made of?	Take field trip to a tortilla factory. Let children chew up some corn. Refer back to field trip to factory. Let them explain to the best of their knowledge, the process of making tortillas in a tortilla factory.	Observing Perceiving Describing	They are made at home. They are made in a store. They are made with masa. They are made with corn.
3.	Who were the first to make tortillas? a. How do you think early Central American Indians made tortillas? b. What process did they use? c. What did they do after they soaked their corn?	Use maps to locate Central America. Show pictures of Central American Indians. a. Encourage children to think about how early Indians would make tortillas. Have tortilla recipe written out for children. b. Make some tortillas as the early Central American Indians did. We can shell some corn and let it soak over night. c. Let children grind the corn and make corn tortillas and let them eat some.	Identifying Describing Imaginary thinking Solving problems	We soak the corn. We can grind it. Pat it and pat it. It is good!

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
4.	What are some different kinds of tortillas? a. Compare the corn tortillas and the flour tortillas by feeling. b. What can you tell by smelling the tortillas? c. What can you tell by looking? d. What can you tell by tasting? e. How are they alike?	Have flour and corn tortillas for children to compare. a. Let them compare the roughness and smoothness of the flour tortilla. b. Let them compare the difference in smell. c. Let them look and see if they can see the difference. d. Let them taste the tortillas. e. See if they can tell how they are alike.	Comparing Conceptualizing Perceiving	We have flour tortillas. We have corn tortillas. One feels bumpy. One feels pretty. One smells like flour and other one smells like corn. One looks bumpy. One looks smooth. One is white. One is yellow. One tastes gummy. One tastes like corn.

MATERIALS NEEDED

1. Corn tortillas
2. Ears of yellow dent corn
3. Flour tortillas
4. Metate (to grind corn)
5. Recipe for tortillas (for 18 children)

Shell 8 ears of corn
Soak overnight in
  2 quarts water
  ½ cup lime
Grind the corn
Add ¼ cup water to make masa (dough)
Make into balls and pat or roll into shape.
Bake about 15 minutes at 250°
Spread with butter (or peanut butter) and eat.
  YUM!

COWS

Thelma Longoria

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is a cow?	Show model or picture. Label parts of cow. (Models available from Creative Playthings)	Identify	It is an animal.
a. What can you tell by looking at a cow?			It has a long tail. It has two eyes. It has two horns.
b. How does a cow feel when you touch it?	Samples of cowhide and horns for children to examine.	Perceptual	It has hairs. The hair is thick. It has horns.
c. What is a bull? a heifer? a cow?	Use small models. Let children play with these at other times. Discuss bull as being the father, heifer as a young cow not yet a mother, and calf as being a baby cow or bull. Learn song: "Hossen Johnny."	Identify Compare	This is the father. This is a baby cow. This is a small cow.
2. What are some different kinds of cows?	Show pictures of the different cows. Discuss how Brahman crosses with Shorthorn produce Santa Gertrudis. (Can find picture in farm magazine)	Classify Conceptual	They all have tails. They all have four legs. They all have ears. This cow's father is of one kind of cow and its mother is of another kind of cow.
a. How are they alike? Brahman Shorthorn Santa Gertrudis Jersey Holstein-Friesian			
b. How are dairy and beef cattle different?	Use pictures to compare beef and dairy cattle's body structure. Discuss the best milk cows and the best beef cows. Holstein-Friesian give more milk. Jersey gives less milk but more butterfat. Shorthorns have the most beef. Hereford is Baby Beef. Read the book: All Kinds of Cows.	Comparing Conceptualize	This cow has a long head. This cow has a short neck. This cow has long legs. This cow has short legs.

COWS

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3.	What do we get from milk? How do cows help us?	Make a display of milk products. A glass of milk, a piece of cheese, butter to eat with crackers, and an empty carton of ice cream. Show film: Dairy Farm Today.	Gathering facts	We get cheese from milk. We get butter from milk. We get ice cream from milk.
4.	Where do cows live?	Show pictures of cows living on ranch, in barn, and on farm. Film: Cattleman: A Ranchers Story		This is a barn. This is a farm. This is a ranch.
	a. What do cows eat?	Show sample of grass and hay.	Observing Recalling information from film	This is grass. This is hay.
	b. How do cows use their teeth to eat? How do they cut the grass they eat?	Explain that cow's teeth for grinding are in the rear of their mouth both upper and lower jaw. They have teeth only on the lower jaw in the front of their mouth. Upper jaws in front are covered with thick pads of cartilage. Cows wrap their tongue tightly around the stems and break the grass off between their lower teeth and the cartilaginous pads. (Use tongs to demonstrate pulling rather than cutting.)	Observing Listening	The cow pulls the grass. Cows chew with back teeth. Cows have no bottom teeth in front.
	c. How do cows digest food?	Draw chart showing the cow's stomach divided into four parts. Discuss how cow swallows food and forms cuds.	Describe	The cow has four stomachs. The cow brings back food from stomach to mouth and chews it more.
5.	What things can we get from the cow's hide? What is leather?	Show gloves, shoes, and billfold. Discuss leather briefly.	Observe Extending meaning	We get pretty shoes. We get pretty gloves.
6.	Is butter good on bread? How is butter made?	Make some butter and have a sandwich with milk. End with the poem "The Purple Cow."	Perceiving Valuing	I like butter. I like it on bread. I like milk, too.

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LET'S FIND OUT ABOUT SHOES

Antonia Hernandez

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is a shoe?	Examine shoes. What can you tell by looking, feeling, and smelling?	Perceiving Identifying Describing	It is something to put on foot.
2. What are the parts of a shoe?	Tear a shoe apart. Follow same procedure as above. Label parts.	Observing Identifying	I see the insoles. I see the stitches. I see a nail.
3. What is a pair?	Show other articles that come in pairs and discuss. Have all children remove one shoe, then pass them out to the children. Have them try to match shoes so that everyone has a pair again.	Comparing Classifying Conceptualizing	A pair is two things.
4. What are some different kinds of shoes?	Display: sandal, oxford, slipper, moccasin. Which one has buckles? Which one has laces?	Conceptualizing	There are boots. There are sandals. It has buckles. This one ties.
5. What are shoes made of?	Look at materials used in shoes in the room. Discuss leather, canvass, suede, patent, straw, rubber.	Extending meaning	They are made of leather. These shoes are shiny. They are patent. Suede is soft.
6. What are some special kinds of shoes that people wear?	Display: cowboy boots, firemen boots, tennis shoes, rain boots. Why are these kinds worn by some people for particular activities?	Solving	Firemen wear black boots. Cowboys wear big boots. We wear rain boots in bad weather.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
6.	(Continued)	Let a child choose one to examine and discuss. Then talk about other shoes.		
7.	Where do we buy shoes?	Read a poem, "Choosing Shoes." Discuss choosing and buying shoes. Visit a shoe store. Why does the salesman measure your foot?	Conceptualizing	We buy shoes at a Shoe Department Store or Shopping Center. I have to wear my own size. The shoes do not bother me.
8.	How do you take care of shoes? a. How do you polish shoes?	List on chart ways of how to take care of shoes. Get the information from the children. Demonstrate. Let children polish their shoes.	Using information to solve problems. Practicing	Clean shoes. Shine shoes. Wash shoes. Get new strings.
	b. Where do you take shoes when they need repairing?	Trip to repair shop.	Gathering facts	A shoemaker repairs shoes.
9.	If you had no shoes, what would you do?	Children may give their own ideas.	Imaginative thinking	Use a box. Go barefooted.
10.	Which animal wears shoes?	Show horse shoe.	Identifying	The horse wears shoes.
	a. Why does a horse wear shoes?	Talk about why a horse would need shoes.	Conceptualizing	Shoes will protect him from getting hurt on the rocky roads.
	b. What do you think about a horse shoe bringing good luck?	Tell children about this old belief.	Valuing	I do not believe in that. I do believe it.

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HATS

Charlotte Ellington

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a cowboy hat?	Have a felt cowboy's hat on display. Ask questions. What is this? How does this hat look? Does a hat have parts? Label hat, crown, brim, and chin strap. How does it feel? Does it have a smell? Can you bring a cowboy hat if you have one?	Observing Identifying	It's a sombrero. It's a hat. It's flat and round. It's grey. There's a brown thing around it. There's a piece of string with a little wooden thing on it. It feels smooth. It feels hairy. It smells like cows and horses. No, it doesn't have a smell. I have a cowboy hat I can bring. Can we play cowboys and Indians?
2.	a. Are each of these hats cowboy's hats? b. How is this red hat like my gray cowboy's hat?	Examine the different hats and compare them to the teacher's. Red hat, black hat and a tan hat.	Observing Comparing	The red hat is little and yours is big. It doesn't have a string with a wooden thing around it. It has the same kind of top as yours. It has the same kind of flat parts as yours.
3.	What is a Panama hat?	Display the cowboy hat and a Panama hat. Observe and ask questions. What can you tell by looking at it? What can you tell by feeling it? Can you tell anything about it by smelling it?	Observing Comparing	It is the color of milk. It has a strap around it, too. It's rough. You can bend it. I feel bumps.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
			It smells like old grass.
a. How is this hat different than the cowboy's hat? b. How is this hat like the cowboy's hat?	Observe, examine and compare the two hats.	Conceptualizing	The cowboy's hat is furry and soft and this one isn't. The tops aren't the same. There's not any string to hold it on. It has a top like th cowboy's hat. It has edges like the cowboy hat.
4. How is a cowboy hat made?	Field trip to Texas Hatters, 309 W. 19, Austin, Texas. Or - to a local hatter in your town.	Gathering facts	Look at the machines. What do they do? Is that a hat? Look what's making all of that noise.
	Review of previous field trip.		
a. Which hat is finished and which hat isn't finished?	Have two cowboy hats from the factory--one finished and one not finished. Which hat is finished and how can you tell?	Comparing and observing likenesses and differences.	This one is done because it has that brown thing around it. That one looks done.
	Why and how can you tell that this cowboy hat isn't finished?	Analyzing and solving a problem	The hat man didn't work on it.
b. Show me what you remember about that trip.	Draw about your trip or about hats.	Conceptualizing Integration	The cowboy didn't pay for it. He didn't want the hat.
5. What are some other hats and who wears them?	Guest speaker either a fireman or a construction worker.	Relating Modifying	It's shiny. It's got a funny shape.
What is a fireman's hat or what is a construction worker's helmet?	Display either's hat or both - different colors. Ask questions. What can you tell by looking? What can you tell by feeling? Who knows someone else that wears other metal hats?	Extending meanings	It's got lines on it's top. They're different colors. It's hard. It's flat in some places. My dad - he's a crane operator.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
6.	Why were some old metal hats worn.	Ask questions, demonstrate and show pictures. Who else knows somebody or men who also wore metal hats or helmets to protect himself? Show pictures of knights in armor fighting.		Oh, look at the funny men. What have they got on? They're fighting with swords.
		Reinforcement of hat concept. Could a man dressed like that swim? Tell and show the story Norman the Doorman. Go home and find some pictures of hats in magazines and make a scrapbook.	Extending meanings Imaginative thinking	No, he couldn't swim. He'd be gone forever in that suit.
7.	Do you remember the names of these hats?	Talking about children's pictures. Comparing the pictures with real hats on display. Ask about parts of hats. (Crown, brim.) Read to them: Umbrellas, Hats and Wheels by Ann Rand.	Identifying Classifying Describing	
8.	What hats are made out of cloth?	Display old hat and sunbonnet. Ask questions. How do you know these are hats? How do these hats look? How do they smell and why do they smell that way? Can you see some old cloth hats in Mother Goose and other books? Leaf through Mother Goose and show movie, Mother Goose Stories. Read and show these books: The Milkmaid, The Queen of Hearts, Sing a Song of Sixpence, by R. Caldecott. Show Sleeping Beauty or The Shoemaker and the Elves.	Identifying Conceptualizing	You can wear them on your head. They have a top and sides. They look like hats. That one looks like one my grandmother wears. They look old. They look funny. They smell funny. They smell old.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
9. How do other people's hats look?	Produce a Chinese skull cap. Ask questions. What does this look like? How does this feel? Does this look like a cowboy hat? Are people in other lands different and do they do things differently? Does a Chinese man do the same kind of work like a cowboy? Show movie and the book The Five Chinese Brothers by Claire H. Bishop. Draw a picture of the Chinese brothers and their hats.	Identifying Modifying Comparing Extending meaning Analyzing Conceptualizing	It's a little round cap. It's small and black. It's soft. It feels loose on my head. It feels small. No, it doesn't look like a cowboy hat. It's not made out of the same stuff as a cowboy hat. Yes, they're strange. Yes, their hats are different. No, cowboys take care of cows.
	Display Japanese hand made hat. Ask questions. What does this hat look like? What can you feel?	Observing Identifying Relating Comparing	It looks funny. It looks like a mountain. It's little at the top and big at the bottom. It's smooth. It can go around like a top.
	Would you like to see a movie about the Japanese and their hats? Movie - Japan 7232 (cut short if too long) Would you like to make a Japanese hat of your own? Make hats with crayon resist.	Observing	
	Have big circles in patterns already made up. Child draws around circle and cuts out hat. Ask how would you make a hat out of these circles?	Conceptualizing Discovering	

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
9. Continued			
What is a sombrero?	Display two different kinds of sombreros, one of straw and the heavier one of felt. Ask questions. What can you tell about the first hat by looking at it? What can you tell about the first hat by feeling it? What can you tell about the second hat by looking at it? Feeling it? Show movie Mexican Maize, C7493.	Identifying Comparing	It has a big top. It is brown. It's got pictures on it. It's rough It's got ridges on it. It's big, very big. It's gray. It's got shiny things on it. It's soft. It's very heavy.
10. What's the weather like where all of these hats are worn?	Ask questions while showing pictures of hats and weather - or show movies. Is it usually hot where a cowboy works? Is it hot in Japan? Is it hot in China? Do these hats help keep off the heat? Do these hats protect? Review fireman's and construction worker's hats. Did the metal hats protect them?	Imaginative and collective thinking	Yes, my daddy says it is hot. Yes. I can tell by the picture Yes, I can tell by the movie.
11. What kind of hat is worn in cold weather?	Display a fur cap or an eskimo parka and ask questions. What can you tell about this hat by looking at it? What can you tell about this hat by feeling it? Why is it made out of fur? Show movie, Eskimo Children.	Describing Classifying	It has many colors. It looks soft. It looks warm. It's soft. It's made out of hair. It is fur. Because the animal has fur. It's cold there.
12. Activity experience How do you do the Mexican Hat Dance?	Read Pancho by Berta and Elmer Hader. Ask questions. Did you see the little or big sombreros in there? If Pancho and all the villagers had wanted to dance together, what could they have used? Teach the children Mexican Hat Dance by example.		

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GOOD GROOMING

Catalina Cantu

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is good grooming?	Display: a small pan with water, soap, wash cloth, bath towel, comb, hair brush, toothbrush, toothpaste, nail cutter, nail file, shoe polish, shoe brush, mirror, play iron. Let children demonstrate their use.	Identifying Perceiving Describing Conceptualizing	My hands smell good. My shoes are polished. My nails are short.
2. Why do we need to groom ourselves?	Show pictures of people who are well-groomed. Talk about their appearance.		Her face is clean. Her hair is combed. She looks pretty.
3. What happens if we don't groom ourselves?	Let children draw pictures to show how they think people would look if they weren't well-groomed.	Imaginative thinking	His hair is not combed. He has long nails. He did not polish his shoes.
4. Do animals groom themselves?	Ruffle a kitten's fur and watch him groom himself.		The kitten licked his paw. The kitten tries to be clean.
5. How can we stay well-groomed?	Read The True Book of Health.		I take a bath every day. I comb my hair. I cut my nails. I brush my teeth.

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HOUSES

Sue W. Edgerton

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a house?	Show pictures of houses. Film: Shelter (1990)	Identify Perceive	It has rooms. It has a roof. It has windows. It has doors.
2.	Why do people live in houses? a. Do animals and birds live in houses? b. What kinds of shelter do they have? c. Why do they also need shelter?	Display pictures of "weather" (snow, rain, wind, sun) and have group discussion on "protection."	Discovering relationships Integrating	It keeps me dry. It keeps me warm. Birds live in nests. Rabbits live in holes. Birds need to keep dry. Rabbits need to stay warm.
3.	What are houses made of: a. Why do people choose certain materials: b. Which materials are: light? heavy? smooth? rough?	Examine bricks, stone, and wood. Show pictures of: caves, tents, tepees, log cabins, igloos, tree houses, houseboats, grass houses, adobe huts, houses of brick, stone and wood.	Perceptual Identifying	They are made of bricks. Houses are made of stone. Houses are made of wood People choose what is close by. This is light. This is heavy. This is rough. This is smooth.
4.	What makes a house a home?	Use empty doll house to depict "house." Let children move in furniture and people to depict "home."	Imaginative Intuitive	People make a house a home. It is where my mother is. It is where I eat. It is where I sleep.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5.	What do you like about your home? a. What do you do to help?	Give class opportunity to paint or build with clay or blocks their own home.	Evaluation Creation	I wash I wash dishes. I make up my bed. I take care of my sister.
6.	Do people in other parts of the world have houses like ours?	Show film: "Homes Around the World" (6518). Use globe to locate places.	Observation Conceptualization	Some people live in ice houses. Some people live in adobe houses. Some people live in tents.
7.	Can we build an adobe house here in our room? a. Would we have to keep them bricks small? Why?	Listen to their responses. Supply clay, straw, and water. Teacher demonstrates. Let children build.	Solving a problem	We can mix some clay and straw. We can shape the bricks. We can put them together with more clay.

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MISSIONS

Petra Flores

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is the Alamo?	Field trip or picture of Alamo.	Describe	It's a house. It's a church.
	a. Where is it located? How does it look?	Map of Texas. Picture of the old mission and the new mission.	Locate Compare (old and new)	It's a fort. It's a school It's in Texas.
	b. How is it pronounced?	Dictionary.		It's in San Antonio, Texas. It's in town.
	c. What does the word mean in Spanish? Why was it called Alamo?	Tell children the Spanish name for cottonwood tree is Alamo.		
	d. What has it been used for?	Pictures of church, fort, silent sanctuary.	Relate	
2.	What is a mission? Is it like a church? Why were missions built?	Show pictures of San Jose Mission and Goliad from the magazine Touring Texas. Teacher builds model of mission with blocks to demonstrate plan and purpose of building. Children may rebuild in dramatic play.	Identify	It's a building. It's an old house. It's where the Indians live. It's where the soldiers live. It's where the priests live.
3.	Who built the missions? a. What materials were used?	Show pictures of Indians and of priests, or use models of Indians. Show Spain and Texas on globe. Show pictures of mission and let them tell what materials were used to build them. (Rock, red tile, adobe.)	Identify Perceive	The priests built the mission. The Indians built the mission. The men built the mission. The children built the mission. They used rocks to build the mission. They used wood. They used mud.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3. Continued			
b. Where were other Spanish missions built?	Use map of U.S. Point out El Paso, San Antonio, Goliad, and show how they spread to New Mexico, Arizona, and California.		My father says there is a mission in California.
4. Who lived in and around the missions?	Models of Indians and priests and soldiers. Have Indian men, women, children. (Leave models for dramatic play.)		The Indians lived there. The soldiers lived there. The priests lived in the mission. The women lived in the mission. People lived in the mission.
What did the Spanish teach the Indians?	Discuss farming, building, language, religion, etc.	Integrate	
5. What else happened at the Alamo?	Show them pictures of the important people that fought in the Alamo.	Relate	There was a battle. There was a war. Davy Crockett was killed at the Alamo. Soldiers were killed in the Alamo. James Bowie also fought in the Alamo.
6. Are people still building missions today?	Use the World Map to locate missions in: South America Thailand Brazil Japan	Gathering information	Yes, people are still building missions. In Brazil they are still building missions.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
7. Why do you think people are building missions today? What do they do in missions today? What materials do they use?	Draw pictures to answer questions.	Imagine	Yes, they are building many missions. They used missions for churches. They used the mission so people can learn things.

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THE SCHOOL BUILDING

Judy Kay Kenny

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is a school? a. Who goes to school? b. Why do we go to school? c. What is the name of our school? d. How do we get to school?	Question children. Present story Dog Came to School and Mac Goes to School. Let children realize through discussion that school is for adults, also. Show pictures from magazines of people going to school. We go to school to learn, meet others, and play with others. Write name of school on board.	Describing Identifying	A school is a building. A school is in a city, town or in the country. A school can be near a church. Our school is across the railroad. My sister goes to a big school. We go to school to learn. Our school is called Austin Elementary. My sister goes to La Mar Junior High School. The high school is new. I come to school on a bus.
2.	What are some of the parts of our school? a. Is our room a part of a school? b. What is our room called?	Name the parts of a school, such as rooms, exterior and interior. Make a model of your room on a table top. Show restroom, science table, library center, etc. Children need to identify themselves with immediate surroundings. Share story: Wait for William. Songs: "Off to School," "At School"	Identifying	Our school has lots of rooms. Our school is big. Our room has tables. Our room is for people who are little.
3.	Is our school like all other schools? b. How do you think these children get to school? c. Is their school building different from ours?	Discuss how children around the world meet for school. Use pictures from magazines. Poem: "Indian Children." Film: "Schools for Today and Tomorrow."	Comparing Conceptualizing	Some children sat on log benches. Chinese children sat on the floor. Pilgrim children had very little paper. Children came to school by horse. Children came by boat. Yes, their school looks different.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3.	Continued: d. What kinds of furniture did they use in the past? e. Did our school buildings change in Sinton?			We have tables and chairs in our school. We have a new high school near Piggly Wiggly.
4.	Who are the people who work at our school? a. Principal b. Janitor c. Nurse d. Teacher and Teacher aide e. Cook f. Librarian g. Children h. Secretary i. Bus driver	List the school helpers. Have pictures of helpers in a working situation at school. Have children label them. Discuss each helper. By asking different questions -- Who is he? Where does he work? What does he do? Does he need helpers? Have resource people come in and tell about their work. Tour the whole school by taking it in steps. Visit certain resource people on each tour. Watch children at free play. See them characterize the helpers.	Identifying Examining Observing	Our principal is Mr. Smith. Our janitor cleans the rooms. The nurse helps me when I get sick. Etc.

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ANIMAL HOSPITAL

Nilda Cantu

	CONTENT	PROCESS	KING OF THINKING	LANGUAGE
1.	Do animals ever get sick?	Show a picture of a dog and cat. Do you have a pet? Is he always well? What do you do when he gets sick?	Identifying Describing Relating	Yes, I have a puppy. No, he gets sick sometimes. My dog broke his leg. Daddy takes it to the animal hospital.
2.	What is an animal hospital?	Field trip to an animal hospital.	Gathering information	It is a big building. It is where we take animals when they are sick.
3.	What did we see at the animal hospital?	Discussion. Talk about trip to Hospital. What rooms did you see? What were the cages for? What did you like best?	Describing Identifying Remembering	The hospital looks like a school. The hospital looks like a house. I saw a room for cats. Big dogs were in cages.
4.	What is the doctor's job?	Share book - I Want to be an Animal Doctor. Let children tell you about how doctors take care of animals.	Listening Recalling	The doctor gives shots to animals. The doctor takes pictures of broken bones. The doctor takes care of baby animals.
5.	What animals did you see at the hospital?	Gather pictures of all animals seen at the hospital. Label.	Classifying Conceptualizing	I saw many dogs. I saw some cats. I saw a mother dog and her babies.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
6.	Where do people go when they get sick?	Discussion	Recalling Relating	My mother got sich and went to the hospital.
7.	Where do wild animals go when they get sick?	Read *Andy and the Lion.* Ask: How would the lion have really gotten the thorn out?	Imaginative thinking Intuitive thinking	He would break it off. He would pull it out with his teeth.

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LIGHTS (USES AND HISTORY)

Nona Steadman

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What is light? (Trip through maze) a. How does it feel to be without light? b. What were some of the lights you saw? c. How did you feel when you saw these lights?	The children will go through a maze. The maze is described on page titled "Materials." This maze will make the children aware of light vs. darkness.	Perceptual Discriminating	It is something you see with. It is something we turn on.
2. What are different kinds of light used for?	Pictures or concrete objects of different kinds of light. These lights would be in boxes. Let the child find the item he names. Later on let another child label the object.	Modifying Classifying Conceptual	
a. What kind of lights are there? or what are some of the lights we use? (1) What lights warn us of danger?	a. Safety lights (1) Red light (signal) (a) Film: One Little Indian (2) Flashing lights (a) Plow truck (b) Snow truck (c) Police cars (d) Emergency light on a car, brake lights, headlight Take the children out to see a car-come back to a model car and label it.		We use lights for safety. We use lights to see with. There are street lights. I have lights in my house.

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
2. Continued	(3) Airplane guide light (4) Lighthouse (a) Film: The Little Red Lighthouse (b) Record and book: The Little Red Lighthouse	Relating Sifting (according to function) Categorizing Conceptual	
(2) What kind of lights are used for decoration?	b. Decorations (1) Christmas lights (2) Cross or a picture lit up (3) A sign used for advertisement		
(3) What kind of lights give us light?	c. Lights used to see with (1) Lamps (all kinds) light bulbs (a) Let someone turn on and off the room lights (2) Candles (3) Matches (4) Sun (a) Go outside and look at it (5) Bike lights (6) Motorcycle lights [(5) & (6) could be put under safety lights] (7) Spot light (8) Moonlight (9) Stars (10) Our room lights		
(4) What are some other uses of lights?	d. Other uses Field trip around the school and neighborhood discovering lights and asking why are the lights there? When we finish, some of the children may do a collage or a mural on lights.		

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3. Where are some lights near our school?		Gathering information	There are lights in the classroom. There are lights downtown.
4. Have we always had light?	Have all kinds of lights. a. Sun-we would actually go to see it. b. Campfire Made of sticks and a red light with foil in the middle (dark room) c. Torches (Note: Teacher information-I will try to obtain and make these) d. Candles - all kinds e. Lamps (Note: Teacher information) (1) Kerosene lamps This time the items would be laid out so the children could explore and talk about objects. As the child decides on the object, it will be labeled.	Imaginative thinking Identifying Solving a problem	No, it was dark a long time ago. The first men used sticks to make light.
5. Of all the lights we have talked about, which do you like best?	Let each child come up and choose a light and tell why chose that lamp.	Valuing Deciding	I like this lamp because it's prettiest. I like this lamp because it's biggest.
	At the end of the unit, I would suggest one of the following parties. 1. Have an art project covering lights with different colors. Light the room completely with lights made and those collected.		

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
	Be sure there are blinking lights. Have some pop music playing. The children may also make pictures illustrating the uses for lights or one indicating when the lights were used. The pictures could later be put into a "Book of Lights." Invite the parents.	Generalizing Recall Verbalizing	

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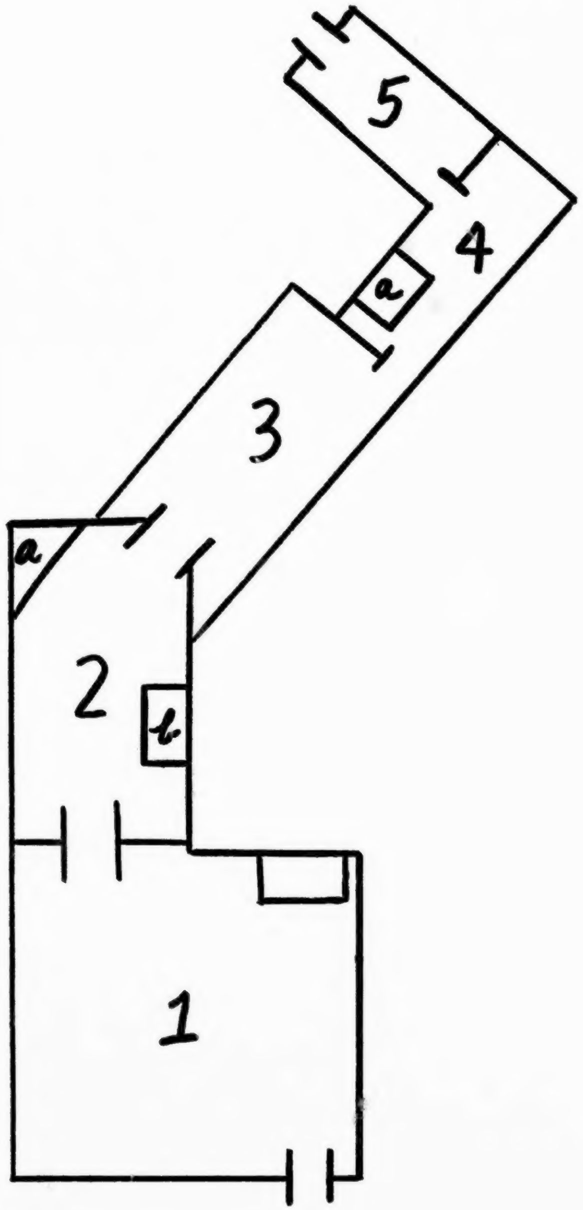
THE MAZE

This is only one suggestion for a maze--there are many other ways. One other suggestion for a maze: instead of pictures, use mirrors in each box so the children may see the difference depending on the light.



DESCRIPTION OF BOXES

1 - is painted all black with a picture hanging in spot (a).
2 - is painted all blue. A flashing light is placed in spot (a) and the same picture as box one is in (b) position.
3 - A green box with Christmas tree lights coming through the top.
4 - A red box. In spot (a) a lamp and a rhinestone bracelet.
5 - A yellow box with a big hole in the top to let the sun through.

Materials:

Cardboard boxes. These may be obtained from appliance dealers or grocery stores.
Tempra paint.
Lights.

Key:

The signs (||) mean entrances.
Each frame is a separate box.

These boxes would be painted earlier by the children. The rest of the maze would be set up by the teacher. The children would go through the maze once and then we would discuss it. They would go through it a second time the same day. The boxes would remain several days.

Further suggestions:
signs could be fixed if the signs are available. I also think it would be losts of fun to have music playing.

AIDS FOR THE TEACHER

1. Torches - from Page 3, c under Process
    a. Oil-rich Hoodoe nuts are strung one above the other to make torches in Polynesia.
    b. Palm tree torches of the Indians were the lights of Columbus.
    c. A lump of fat fastened to the end of a stick was used by Kubla Khan's pony express.
    d. Twisted strips of birch bark were used as torches by the Iroquis Indians in New York state.
    e. Oil-soaked sticks fastened to a long pole bound with metal were used in Rome.
    f. A gourd full of holes and filled with fireflies gave off a dim light in the West Indies Islands.
2. Lamps - from Page 3, e under Process
    Many different kinds can be found in the World Book Encyclopedia under "Lamps." Note for interest: Cave men discovered lamps when lighted rushes were put in a head skull.
3. Books - these books are to be used at storytime.
    a. A Tree Is Nice by Janice Udry (illustrated by Marc Simont). This shows pictures of the sun. Can talk about how it lights the world.
    b. The Story About Ping by Marjorie Flack and Kurt Wiese.
    c. The Little House by Virginia Burton.
    d. The House that Jack Built by Joe Rogers.
    e. Chanticler and the Fox by Barbara Cooney.
    f. Mr. Rabbit and the Lovely Present by Charlotte Zolotow.
    g. Mike Mulligan and His Steam Shovel by Virginia Burton.
    h. The Little Red Lighthouse by Hildegarde H. Swift and Lynd Ward.
    i. The Little Island by MacDonald and Weisgard.
    j. The First Doll in the World by Pape.
4. Poems
    a. The Falling Star
    b. If I Were A Tree
    c. Gardens of the World - Conkling
    d. Sunset - Conkling
5. Songs
    a. Oh! Oh! The Sunshine
    b. Sally Go Around the Sunshine

THE AMERICAN FLAG

Delia Montoya

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	Where have you seen flags flying?	Show them the one in the room. Take the children to the playground and ask them where else they have seen flags.	Perception	I saw a flag at the post office. I have seen many flags. I saw the flag in the store. I see some flags where my father works. I see the flag at our school everyday.
2.	What does our United States flag look like?	Bring a big flag to the classroom. Let the children see the flag, study it and tell what they see. Play a march. Let a child carry the flag and lead children in parade around room.	Observation Description	The flag is red, white, and blue. It is cloth.
3.	What do the stars on the flag stand for? What does the whole flag stand for? What do the stripes stand for? Have any of you been to Six Flags?	Bring a big map of the United States showing all the states. Explain that each star represents a state. Ask question: If the stars stand for each state, what does the whole flag stand for? Explain colony. Then tell them that each stripe means one colony. Let children talk. If they have been to Six Flags let them talk about what they did and what they saw. Ask them if they saw flags there.	Conceptualization	They stand for states, like Texas. The stars make the flag. The flag stands for many states. Our star stands for our state, Texas. They make the flag look pretty. I have been to Six Flags and I did see flags there. Where is Six Flags? I have not been to Six Flags.
4.	What do you see on these other flags?	Bring pictures of flags from other countries such as Mexico, Spain, France. Also show Texas flag. Let a child choose a flag to tell about. Continue this. Do other countries have flags?	Identification	The flags are different. They don't have the same colors. The other flags don't have stars or lines like our flag. One flag has an eagle and a snake. One flag has only one star.

THE AMERICAN FLAG

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5. Why do Americans pledge the flag? Would you like to listen to the pledge to the flag?	Teacher pledges the flag first, then she asks them: Did you understand anything I said? Tell me. Why do people promise? Pledge flag with children.	Listen	We pledge the flag to take of it. Because it belongs to us. Yes, let's pledge the flag right now. How do we pledge the flag?
6. What do you think the colors on the flag might mean?	Give children red, white and blue crayons and let them paint flags. The following day supply them with the same colors and say, "Yesterday you painted the flag. Today will you paint what you think the colors might mean. Do you think the blue might mean a puppy dog? What do you think blue means on our flag? Paint what you think it means.	Imaginative thinking	No, it would not mean a puppy. I think that blue means water. I think it means the sky.

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INDIANS

Ella Salazar

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	Who were the Indians? a. Why did Christopher Columbus call them Indians? b. Why are they called redskins?	Trace Christopher Columbus' route on globe. Tell story. Show pictures of Indians.	Identifying Locating	They were mean. They killed the cowboys. They built tepees.
2.	What food did the Indians introduce to the white man? a. Why was corn so important?	Display of some of the vegetables the Indians grew placed on science table. (Tomatoes, squash, peanuts, corn) a. Let children grind corn on molcajete. b. Have children mix, bake, and taste their cornbread which they have shaped like tortillas.	Perceiving Evaluating Experimenting	We eat corn. My daddy grows tomatoes in his garden. It looks like the tortillas my mama makes.
3.	What did the Indians hunt and eat? a. Why was the buffalo so important to the Indians? b. What did they use for tools and weapons?	Bulletin board display of Indians trapping and hunting animals. Ask the children what they think the Indians are doing in the pictures.	Collecting information	They killed the buffalo with their bows and arrows.
4.	How did the Indians get their clothes? a. What was the meaning of the feathers the Indians wore? b. Would you say the Indians were good thinkers?	Show a picture of a factory. Show a picture of a buffalo. Tell why the buffalo was called a great factory on the open plain. Reference: Gorham, Michael. The Real Book About Indians.	Collecting information Perceiving	They wore shoes that didn't make noise. I saw a turkey farm and the turkeys had lots of feathers.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
4.	(Continued)	Invite Explorer Boy Scout in so that class can see real Indian costume and feel and touch and ask questions.		
5.	Why did the Indians use masks in their dances? a. Why did they paint their bodies? b. How did the Indians make their paint?	Invite Explorer Boy Scout troop in and stage Indian dance and explain why Indians painted their bodies. Have children squeeze blackberries in one dish and strawberries in another, then let them dip small piece of white cloth into bowl.	Listening Observing Conceptualizing	They yelled and screamed when they danced. They danced around a big fire.
6.	What did the Indians use to make their jewelry?	Science table. Examine sea shells, bones, and feathers. Have a modern day drill and compare with the sharp rocks Indians used to make holes in the bones and sea shells. Make pretend-beads out of macaroni and straws.	Perceiving Identifying	This is a pretty shell. I can hear a sound.
7.	What was the significance of a totem pole? a. How do you read the story a totem pole has to tell? b. Who made them? c. What were they made from?	Take field trip to see a totem pole. Share information book with them. Talk about the different totem poles	Observing Comparing	They were real tall. That looks like a bird. Look at this one. I don't like it.
8.	How did the horse change the Indians'	Show pictures of: a. a dog	Using information to solve problems.	This is heavy.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
8.	(Continued) way of life? a. Did Indians have cars or bicycles? b. How did they travel?	b. a horse c. an Indian walking d. a car. Have a heavy knapsack for children to put on their backs. a. How far do you think you could carry this? b. How could a horse or a dog help you with your knapsack?	Conceptualizing	
9.	How did the Indians' environment influence their choice of housing? a. What is a tepee? b. What is a wigwam?	Field trip to museum to see different kinds of Indian dwellings.	Classifying	They left a hole at the top for the smoke to come out.
10.	What are pictographs?	Show and explain pictographs to them and see if children could read some. Share a pictograph book with them. Art lesson.	Perceiving	I can read those pictures. I can draw that. That's a sun.
11.	What did the Indians use for dishes?	Have children work with potters clay and bake whatever they make. Have a display of Mexican pottery on science table. Examine. Also have some everyday modern dishes on display.	Comparing	Look what I made! I'm going to paint my cup red.
12.	Where do the Indians in our country live now?	Show pictures of modern Indian children attending school. Show pictures of reservations. Show pictures of Indians making pottery and weaving blankets and baskets as a trade.	Perceiving	

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AIRPLANES

Ruth Hernandez

CONTENT	PROCESS	KINDS OF THINKING	LANGUAGE
1. What thing makes this sound?	Tape recording of sounds of an airplane starting, taking off, and flying over.	Listening	It's an airplane.
Is it a truck? Is it a train? Is it a boat? Is it an airplane?	a. A model of an airplane.	Perceiving	It's a model of an airplane.
2. What is an airplane?	Pictures of airplanes used for different things.		It's a machine that flies in the air. It carries people to different places. It carries things to many places. It's used for wars. It's a fast way to travel. It's used by farmers. It's used for weather.
3. Do all airplanes look alike?	Wide assortment of airplane pictures, preferably those which children would be most familiar with. Also, model airplanes which children can handle.	Classifying	Jet planes Helicopters Bombers Jet fighters Piper cubs Gliders Blimps
4. What did the first airplane look like?	Show pictures from Compton's Encyclopedia about the beginning of airplanes.		
a. How do you think man thought of making an airplane?	Have pictures of a few airplanes--example, Orville Wright plane and one of today.	Using imagination	

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
5.	Would you like to know the story about the man who wanted to fly?	(For teacher information) To be adapted to child's level. In 845 A.D. a man in Spain wanted to fly. He made a suit of feathers and two actual wings of two large birds. He climbed a high wall and jumped. He glided down flapping his wings. All worked well until he tried to land. He hit against the wall and broke his back. His mistake--no tail feathers!	Listening	
6.	Would you like to go on a pretend airplane trip?	Film: Airport-Passenger-Flight 376. Story of a family taking an airplane trip.	Gathering information.	Did you see how small the houses looked from the air? Did you see the clouds? They were served lunch.
7.	How does a terminal look and how does a real airplane look like inside?	Field trip to airport. Go inside an airplane. (Braniff has a morning flight that has a layover and will let children in.)	Gathering information Problem solving	I see the jet. I see the wings. Look at the baggage train. Look at the fuel truck. It has seat belts. Look at the controls.

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
8.	Would you like to make an airport? or What kind of plane would you like to design? Would you like to draw what you liked best at the airport?	Experiment: Have available an assortment of airplanes (plastic ones will do. Boxes, wheels, spools, etc. for imaginative play. Workbench-hammer, nails, different sizes of wood. Art table-paper, tempra, crayons, chalk.	Relating Imagining	Let's make an airstrip or runway. Let's make the air terminal. I'll be the pilot. I'll be the stewardess.

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Airport-Passenger Flight 376. (17 min. b/w) #5125 P.I. Visual Instruction Bureau, The University of Texas, Austin, Texas. $3.50.

Other Materials

Vertical File, Austin Public Library, "Aeronautics"

SAFETY TO AND FROM SCHOOL

Lucille Herrera

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1. What are some things that keep you from being hurt as you walk to school?	Let children tell you.	Listening	
	Read a story: Stop and Go		
a. What is a signal light? What is the meaning of: a red light? a green light? a yellow light?	Bring models of signal light and stop sign. Identify and discuss meaning. (Models may be purchased or made.)	Observing Identifying	The green light means go. The red light means stop. The yellow light means wait.
b. What is a stop sign? Color?	Films: Safety To and From School Safety on the Street	Gathering information	The sign says to stop.
c. What is a sidewalk for? Crosswalk?	Make a large floor map of school area. As children discuss information from films, let them locate signals, sidewalks, crosswalks. Demonstrate safety with models of cars and people. Learn a song: Jim Along Josie Read a story about a walk: Grandfather and I.	Using information to solve a problem	You stop and wait for cars to pass. Walk on sidewalk.
2. Are you ready to practice safety on a walk?	Invite a policeman or a boy from the school safety patrol to go for a walk with the class. Observe safety rules.	Using information	We walk on sidewalks. Stop here.

SAFETY TO AND FROM SCHOOL

Lucille Herrera

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3.	How do we go on study trips?	Show pictures of a car and a bus.		We could go in a car.
		a. How are they alike? b. How are they different? c. Which one could our whole class ride in?	Comparing	A bus is bigger.
		How can we make a bus trip safe and pleasant? Show film: Bus Driver's Helpers. Discuss safe ways to get on and off a bus and conduct on the bus.	Gathering information to solve a problem	Be careful when you get on the bus. Sit down when you're riding.
4.	What does it mean to be safe?	Read: Little Lost Lamb. See if children can understand meaning of safety when presented in another situation.	Conceptual	The lamb was lost. The boy saved him from the lion.
		Take a bus trip to begin next study experience.		

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The Camel Who Took A Walk. Weston Woods, Weston, Conn.

Materials

Models of Safety Signs
Pictures of a car and bus

Songs

Seeger, Ruth C. *American Folk Songs for Children.* New York: Doubleday & Co., 1948.
"Jim Along Josie," P. 72.

Films

The following films may be rented from the Visual Instruction Bureau, Division of Extension, University of Texas, Austin, Texas 78712.

#2264 *Safety on the School Bus* (10 m. b/w. $2.00)
#31111 *Safety to and from School* (11 m., b/w., $1.75)
#5375 *Safety on the Way to School* (10 m. b/w., $2.25)
#C-8139 *Bus Driver's Helpers* (10 min., color, $5.50)
#C-8245 *Safety on the Street* (12 min., color, $4.50)

SOURCES OF CONTENT FOR CHILDREN'S PROGRAMS THROUGH MOVIES AND FIELD TRIPS

FILMS

Title	Catalog Number*	Rental
Operation Head Start	7891	$3.75
A Long Time to Grow - Part 2	6124	6.00
How Little, How Big	C-7800	3.75
The Cat Family	SRC-8323	5.00
The Dog Family	SRC-8335	5.00
The Time of Their Lives	8391	3.50
Food for the City - Wheat	C-8287	5.00
Food for the City - Produce	C-8286	5.50
Dairy Farm Today	C-8138	5.50
Four Artists Paint a Tree	C-7798	6.25
The Globe and our Earth	C-8166	5.00
If You Could See the Earth	C-8231	5.50
Indonesia - Land & People	C-8173	6.00
Harvest in Japan	C-7446	3.50
The Pleasure is Mutual	C-8103	6.50
The Camel Who Took A Walk	C-6512	2.75
The Story About Ping	C-6381	3.25
Five Chinese Brothers	C-6998	3.25
What is a Teacher	S-7877	11.25
Learning While They Play	C-8459	7.00
Adventures of * (Available from: A. V. Center Div. of Extension Univ. of Indiana Bloomington, Indiana)	RSC-500	3.90

*All films may be rented from the Visual Instruction Bureau, The University of Texas, Austin, Texas.

FIELD TRIPS

Casis Kindergarten

Texas Museum

Capitol tour

Governor's Mansion

Reagan Building

Old Bakery

Land Office Museum

State Archives

Laguna Gloria

Elizabeth Ney Museum

Tom Miller Dam and low water bridge

LCRA Building

Zilker Gardens

French Legation

State Cemetery

University of Texas Nursery School

BEGINNINGS:

FUNDAMENTAL IDEAS WHICH UNDERGIRD PROGRAMS FOR KINDERGARTEN CHILDREN

by

DR. CLYDE I. MARTIN

I. Name of Module: BEGINNINGS: FUNDAMENTAL IDEAS WHICH UNDERGIRD PROGRAMS FOR KINDERGARTEN CHILDREN

II. Description of Video-tapes

Six video-tapes, each thirty minutes in length, were made of twenty-two five-year old Mexican-American children as they worked in a Headstart program. The lessons for taping were planned and taught by six different persons, each an expert in the teaching of kindergarten children. The first tape shows a teacher and an aide getting acquainted with the children: the five remaining tapes are in the areas of mathematics, social studies, science, art, and music. Each tape was analyzed by a group of forty-two teachers of migrant kindergarten children.

III. Rationale

In each tape one or more fundamental ideas which underlie programs for young children are depicted. These ideas may be related to either the content which is taught or the ways in which teachers go about teaching it.

The basic ideas are really assumptions about the content of children's programs and the processes through which the content is taught. Throughout the six tapes the following assumptions have been implemented and may be identified by persons who analyze them:

1. The content of programs for young children should be made up of concepts and processes for teaching them which can be extended in new contexts throughout the elementary schools.

2. The processes through which the content is taught can be determined through well-known theories about how children learn. For example; they learn through direct sensory experiences; they must "operate on" materials; and when a meaning is grasped, the child is ready for the symbol--or learning moves from concrete meanings to abstract symbols.

3. Teachers can work with children in ways that enhance self-concept and belief in one's own power to do things effectively.

4. Language is learned in programs that are rich in opportunities to gain new meanings and in which the child has many opportunities to "think" with the language.

IV. Suggestions for Using the Tapes

1. The tapes may be used in a series of in-service meetings or pre-service classes in a university. Each tape may be analyzed separately using the particular module which is included and at the end of the study, the total module of six parts may be evaluated using the suggestions that are included.

THE BACKGROUND OF THE CHILDREN

The five-year-old Mexican-American children in these video-tapes are considered to be deprived in many ways.

The majority of them live in home situations characterized by the absence of a father figure, a mother who must work, and four to eight brothers and sisters. Consequently, most families are looked after by an aunt or grandparent. Some families are supported by welfare payments. The mothers and/or fathers who do work have unskilled or semi-skilled jobs, with little remuneration.

Ensuing financial difficulties result in the family's living in housing projects or very inexpensive homes, accepting help for partial-paid lunches, using the free medical services at the community hospital, and spending no money for any type of entertainment or recreation.

This particular group of children, unlike the migrant groups, is disadvantaged by a lack of family mobility. Approximately ninety-five percent of them were born in East Austin, and rarely ever travel out of the area. If the family does have a car, it is usually used for transportation to and from work. Only through "field trips" in school are the children of these families exposed to actual contact with life outside the community.

Most of these children live in homes without books or any type of reading material. No effort is made by the parent or adults to teach the child anything; thus, any new knowledge is usually introduced either by older siblings or by television programs. Because of this, there seems to be a possibility that the younger children in these families actually hear more English than Spanish. Furthermore, most of the English spoken on T.V. is used correctly, and this provides an accurate model for the children to copy.

Many of the children come from homes in which Spanish is spoken, but they have grown up in an English-speaking culture. Communication in their environment is often affected by limited speech. Although the children show evidence of understanding instructions given in English, they have problems with using either Spanish or English to express themselves.

One could be led to believe that these children have no advantage over children of families in higher socio-economic levels; however, this is not completely true. These students show evidence of being free to relate with others. Their extended families, with mother surrogates, are relatively happy ones, in which the members have fewer inhibitions. The children are not so pressured to conform and/or compete as are children from homes which would be considered very advantaged. Therefore, they usually come to school with a smile on their face and an eagerness to share in whatever new experience might lie in store for them that day.

No. ONE

I. Name of video: Getting Acquainted with the Children

II. Rationale:

The children in this situation were five-year old Mexican-Americans who had grown up in an English-speaking culture. They were unknown to the teacher and her aid. The teacher spoke no Spanish although she had taught a Headstart class for one summer and the children came from similar backgrounds.

First, the teacher was interested in making children feel that they were important individuals; then, she wanted to get acquainted through some kind of involvement on the part of the children. The teacher wanted a classroom climate in which children felt free to express themselves; therefore, she used interesting objects and ideas presented in a "game-like" manner.

III. Description of Video:

1. Background: The children had been in school for three weeks. They were expecting the photographer but had never been "videoed" before. All equipment was "new" to them. They had waited almost an hour because the photographer had difficulties with the equipment. Due to filming problems, the first part of the tape had to be remade.

2. The teacher and aid issued name tags to each child, with the children helping to "locate" their names.

3. Children were asked to bring boxes containing objects which were unknown to them. (These objects were cucumber, cantaloupe, and squash vines, each of which had leaves, blossoms, and vegetables.)

4. The teacher led the group in a discussion concerning the identification of the objects. (i.e., Where do they grow? What are they like? What are they called?)

IV. Procedures for use of video with in-service and pre-service teachers.

1. Show the tape, then ask for positive reactions from each teacher (or viewer).

2. Follow this discussion with questions that will focus upon points which have not been raised through teachers' comments.

V. Questions for inquiry for pre-service and/or in-service:

1. Why did teachers issue name tags as they did?
2. Why were well-known concrete objects used as instructional materials?
3. How did the teacher handle incorrect responses? (Example: A child says that a vine is a tree. The teacher has the child examine his statement by looking carefully at the vine.)
4. How did the teacher guide children's thinking through questioning? (Example: The children talked about things that grow on the ground and the teacher asked, "Do you know what kind of plants grow on the ground?")
5. Why did the teacher show the word "vine" after the children gave evidence that they knew its meaning?
6. Why did teachers have the children place vines along the "ground?"
7. Did you observe any evidence of positive behavior in the guidance or discipline of children? Cite examples.
8. How could the learning situation have been improved?
9. How could the ideas introduced in this video be expanded for further study?
10. What new vocabulary could have been learned by the children?
11. What evidence was there that these Mexican-American children understood much English? What are the implications for learning a second language?
12. How would the situation have been changed had the teacher been able to speak Spanish?

VI. Evaluation: (Each item corresponds with number of Question in: Section V)

The viewer should be able to:

1. Focus on the importance of developing a sense of identity in each child, mentioning the role of physical "involvement" in such a process.
2. Extract from learning theory the importance of a child's working with the real and/or the familiar before moving to the unknown and abstract.
3. Give examples which would answer this question (No. 3), then
4. Give examples which would answer this question, then generalize about the value of this type of behavior.
5. Focus on the importance of moving from the understanding of an idea to a written symbol representing that idea, as well as mention reinforcement, and discuss the process of language learning.
6. State some reasons for physically involving the children in the teaching process.
7. Cite examples and focus on the value of positive teacher behaviors in such situations.

8. List suggestions for improving the learning situation (asking different questions, using different teaching processes).
9. List ideas which could be expanded as well as give suggestions for the type of questions that could be asked and the teaching methods involved in answering these questions.
10. List new words introduced in the learning situation.
11. Determine that the children followed all directions given in English; that, indeed, they do seem to have a receptive knowledge of the language of the culture in which they have been reared-even though they might speak Spanish at home. He should also be able to use these observations and his knowledge of language learning to construct a number of implications about "bilingual education."
12. Cite instances in which the children responded in Spanish correctly but were not understood by their teacher.

No. TWO

I. Name of video: Learning About Sets, Corners, and Edges

II. Rationale:

The teacher wanted to introduce the concepts of sets and two-dimensional shapes to the children. She chose these because they are basic to the understanding of mathematics.

III. Description of video:

1. The teacher asked the children, "What is mathematics?" and "What is arithmetic?"

2. She had the children identify perceptually sets of crayons, blocks of various colors, pencils, etc. Then, she asked them to identify the function of a particular set.

3. The teacher led the children in tracing the fingers of their hands.

4. The class identified the edges and corners of two-dimensional shapes.

IV. Procedures for use of video with in-service and pre-service teachers:

1. Show the tape, then ask for positive reactions from each teacher (or viewer).

2. Follow this discussion with questions that will focus upon points which have not been raised through teachers' comments.

V. Questions for inquiry for pre-service and/or in-service:

1. What types of behavior did the teacher reward? How did she go about doing this?
2. Why are the children sitting on the floor?
3. Why did the teacher begin by asking, "What is arithmetic?"
4. How did the teacher introduce the concept of sets? Why did she begin color?
5. What was the job of the aide?
6. How did the teacher deal with the child who came in late?
7. Why did she ask the child who knew the answer to restrain himself and listen?

8. What evidence do you see that the children either understood or did not understand the teacher's instructions and questions?
9. Why did she have the children identify the function of a set?
10. What did you observe about the children's language in identifying the color of sets?
11. What was the purpose of having children "trace" their fingers?
12. How did the teacher manage to keep all children involved most of the time?
13. How did she introduce edges and corners in two-dimensional shapes?
14. What did the teacher have the children discover about the circle?
15. How did the teacher evaluate the students understanding of the terms that were introduced in the lesson?
16. What evidence was there that children had receptive knowledge of more English terms than they used in speaking?
17. Why would the mathematical concepts introduced in this lesson need to be met in many different situations throughout the elementary school?
18. What are other basic concepts in mathematics?
19. How might the concepts introduced in this lesson be expanded?

VI. Evaluation: (Each item corresponds with number of question in Section V)

The viewer should be able to:

1. Recognize that the teacher rewarded only positive behavior by calling attention to a child who was "listening" or "sitting well," or letting a child wo is showing desirable behavior participate in the discussion, etc.
2. Note the advantage of a feeling of "closeness" and an atmosphere more conductive to communication brought about by sitting in a circle on the floor.
3. See that certain types of introductory questions provide teachers with needed information about a child's background of knowledge.
4. Describe the methods used by the teacher in introducing this concept. He should be able to state the importance of identifying objects perceptually, when establishing the definition of an object in one's mind.
5. List all of the aide's activities.
6. Describe the teacher's actions, and discuss the importance of "acceptance" in a classroom.
7. Identify this technique used by skilled teachers in guiding effective discussions.
8. Cite examples of pupil behavior which showed evidence of understanding, or not understanding, the teacher.

9. State the importance of knowing the function of particular sets.
10. Realize that these children used English labels when identifying the color of a particular set of blocks.
11. Extract from learning theory the importance of a child's working with the real and/or the familiar before moving to the unknown and abstract.
12. List teacher statements and teacher behavior which resulted directly in the involvement of the whole group of children.
13. Describe the methods used by the teacher to intorduce edges and corners.
14. Know that the children found that a circle has no corners.
15. Recognize that teacher questions resulting directly in certain pupil statements or behaviors were methods used by the teacher to evaluate pupil understanding.
16. Cite examples of pupil behavior that was evidence of receptive knowledge of English terms never used by the student himself.
17. Make a list of many different contexts in which the child would meet these mathematical concepts throughout the elementary school.
18. Identify various other basic concepts in mathematics which should be introduced to five-year olds.
19. List ideas which could be expanded as well as give suggestions for the type of questions that could be asked and the teaching methods involved in answering these questions.

No. THREE

I. Name of video: Patterns in Art and Sound

II. Rationale:

The teacher wanted to provide a sensory experience in art for each child, realizing that true art takes place when a person takes in sensory experiences, remembers, and remakes them in his own way through an art medium. She also wanted children to see parallels in sound and in art rhythme, so she had the children listen to sounds from without and within themselves, then reproduce these sounds in paint.

III. Description of video:

1. The teacher sat with the children in a circle near a small bulletin board.

2. The teacher led the group in a discussion of the sounds drums make and the use people make of drums. The teacher and pupils played the drum to express emotions, such as fear, anger and joy.

3. After making several sound patterns on the drum, the teacher reproduced one in finger paint.

4. The children closed their eyes and listened to sounds "inside themselves." These sounds were painted on large sheets of paper.

5. As each child finished, he came up to the teacher and "played his painting" on the drum.

IV. Procedures for use of video with in-service and pre-service teachers:

1. Show the tape, then ask for positive reactions from each teacher (or viewer).

2. Follow this discussion with questions that will focus upon points which have not been raised through teachers' comments.

V. Questions for inquiry for pre-service and/or in-service:

1. Why did the teacher ask the children to tap out feelings of joy, sorrow, etc. on the drum?
2. How did she go about showing the children that sounds can be painted?
3. Why did she have them close their eyes and listen for sounds inside themselves?

4. Why did she use finger paint?
5. Why were the children asked to put their names on their pictures? When the teacher realized the children couldn't write, what did she do?
6. How did the aide help or guide the children?
7. How might one account for the fact that these five-year olds remained engrossed in their lesson for the full thirty minutes?
8. What evidences did you see of self-control in the children?
9. How did the teacher deal with the children's spilling of paint, getting paint on themselves, and/or sitting on a picture?
10. Why did the teacher have the children reproduce the sounds of their picture on the drum?
11. How did the teacher deal with the child who drew a house instead of "sound?"
12. What evidence did you see that the children accepted the teacher immediately?
13. Can you identify a learning theory which was applied in this film?
14. Could the teacher have used a sensory experience other than that of sound and still have had the children reproduce the experience in paint?
15. Did you see any evidence of language growth in this film?
16. How can this lesson in art be related to future art experiences?
17. How might the learning situation have been improved?

VI. Evaluation (Each item corresponds with the number of questions in Section V)

The viewer should be able to:

1. See the relationship between sensory experiences and art expression.
2. Recall that the teacher demonstrated, from within herself, what she would later be asking the children to do for themselves.
3. Realize the importance of the child's expressing his own thoughts and feelings.
4. Realize that the tactile and visual experiences would be heightened by using this medium. Also, that children can use finger paint successfully.
5. Make a statement about the fact that every artist identifies his work as part of himself, and note the importance of this phenomenen in developing a strong self-concept. He should also be able to recall the teacher's actions in dealing with this problem situation.
6. Give examples which would answer this question, then generalize about the value of this type of behavior.

7. Discuss the role that "interest" plays in the ability of a child to pay attention to the lesson in which he is involved.
8. Cite examples of self-control and focus on the value of such behavior.
9. Recall the teacher behavior in such instances, and discuss its value.
10. Identify the need which children have to see value and meaning in something they have created.
11. Identify this teacher's behavior as one that would build on atmosphere of acceptance, and state why this might be desirable.
12. Mention specific child behaviors which would demonstrate an acceptance of the teacher.
13. Give examples of ways in which a particular learning theory undergirded what was done in the lesson.
14. Discuss the possibilities of using sensory experiences other than that of sound for this type of art lesson.
15. Cite examples of words that were introduced to the children, that were later used by the children as a basis for determining whether or not there was evidence of language growth.
16. Realize that this particular lesson is the essence of all art, and relate it to various art experiences which the children might have in the future.
17. List suggestions for improving the learning situation (asking different questions, using different teaching processes, etc.).

Kindergarten Institute
The University of Texas at Austin
July 19, 1968

ART VIDEOTAPE

INSTRUCTOR: Miss Alice Richards

THE LESSON: Patterns in Art and in Sound

MEDIA: Finger Printing

AIMS: To see parallels in sound and in art rhythms and repetition

MATERIALS:
Tempra
Starch
White Paper
Fingers
Drums
Newspaper
Pans for paint
Sponges for clean-up

PROCEDURE: Talk about drums, history, use = communication
danger
fear
joy
words
music
dance

MOTIVATION:
Make sound patterns
    illustrate visually
    finger print
Ask student to jump to pattern
Ask student to make sound patterns on drum
    illustrate visually
    hand print

INSTRUCTION:
Close eyes and listen to the sounds you hear inside yourself
Make your patterns on paper
When finished, wash hands

EVALUATION: We will make your patterns on our drum

No. FOUR

I. Name of video: Preserving Food--Making Cucumber Pickles

II. Rationale:

The children had studied several kinds of vines and knew that cucumbers grew on a vine. They had eaten pickles made of cucumbers and knew what they were. However, it is doubtful whether any of them had seen cucumbers preserved by pickling. In the teacher's garden were many cucumbers, some beyond saving and were discolored, others perfect for pickling. Children are greatly interested in any form of cooking. The teacher took available materials and utilized children's interests to begin an understanding of one way to preserve food.

III. Description of the video:

1. The teacher brought an ivy vine and a grape vine to see if children would classify them as vines. (They had worked with vines one month earlier).
2. The teacher brought a sack of overripe and fresh cucumbers. The children put them into two "sets." Teacher asked which ones were good to eat and how they might be kept from spoiling.
3. The recipe was shown on chart and children assisted with pickling process. An aide assisted in heating vinegar and in allowing children to smell and feel the dill seeds and grapes.
4. When the cucumbers were in the jar, the teacher asked, "Now what are the cucumbers called?"
5. Children tasted bits of dill pickle which the teacher had brought--described taste and smell.
6. The teacher showed examples of other foods that were pickled.
7. The final question was, "What can we do with the overripe cucumbers?"

IV. Procedures for using the video-tape with pre-service and in-service teachers:

1. Present the teacher's plan for the lesson.

2. Show the tape and ask for positive or negative reactions.

3. Continue the discussion by using the questions suggested in the next section which were not mentioned in reactions.

V. Questions for Inquiry:

1. Why did the teachers bring the vines for use in this lesson?

2. Why was the dill plant compared with the vines?

3. Why were the children asked to put the fresh and overripe cucumbers into sets of cucumbers?

4. When the teacher asked how the fresh cucumbers could be kept from spoiling or ruining, how can you account for the children's answers? (One suggested that the cucumbers be kept in the refrigerator.)

5. Why were all children allowed to have a part in the pickle making?

6. Why did the teacher show examples of other food which were pickled?

7. In many instances children smelled and tasted; why was this done?

8. What do you think the teacher was trying to get children to do when she asked what they should do with the overripe cucumbers?

9. What new concepts were introduced in the lesson?

10. Was there any evidence that the teacher put the children into situations in which they were forced to think in English?

VI. Evaluation: (Each item corresponds with number of question in Section V)

The viewer should be able to:

1. State that the teacher was extending a concept the children has met earlier. New vines were added to a classification children had used.

2. State that by introducing a dill plant the teacher was able to point out again the distinguishing characteristics of a vine and determine if children remember the characteristics. (A vine must have support).
3. State that children have worked with sets in mathematics and that putting things into sets is simply another meaning or word for grouping and classifying objects that are identical in some way.
4. See that children can an wer questions or think only in terms of their experience, and their most common experience in keeping things from ruining is by putting them in a refrigerator.
5. Understand that in order for children to understand a process, they must have a part in the operation. In other words, they must "operate" upon things to see how they work.
6. State that other pickled foods were introduced to extend the category or classification.
7. Indicate that meaning comes through potent sensory impressions.
8. Understand that the teacher was trying to get the children to make assumptions, do intuitive thinking or possibly recall experience with getting seeds from fruits or vegetables.
9. State concepts that children seemed to be meeting for the first time.
10. Describe situations in which the teacher "forced" youngsters to think in English.

PICKLING CUCUMBERS

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is this plant?	Show vines	Recall	
	a. What kind of plant is this English Ivy? How did it grow? Where? Can it stand alone? Does it always need help? What is the name of a plant which cannot stand alone?	a. Show English Ivy. Try to hold upright. Place on floor.		
	b. Grape vine (same)	b. Show grape vine. Place on tree limb. c. Label vines.		
2.	Is this dill plant a vine? a. Does it lie on the ground? Does it stand like a tree? Is it a vine?	Show dill plant. Examine. Find seeds	Recall	
3.	Do you remember the name of this vegetable?	Pour out sack of fresh and overripe cucumbers.	Recall	
	a. On what did they grow? What has happened to this one?	a. Show vine. Show overripe cucumber.	a. Extending meaning	
	b. What is the difference between these two?	b. Hold up fresh and overripe cucumbers. Describe	b. Comparing	
	c. Can you divide all the cucumbers into two sets of cucumbers?	c. Let children divide.	c. Classifying	
4.	Which set of cucumbers would be the best to eat?		Extending meaning	
	a. Would this be good to eat?	a. Hold up overripe one.		
	b. Would this be good to eat?	b. Hold up fresh one.		
	c. How could we have kept from ruining these?	c. Point to overripe	Predicting	

PICKLING CUCUMBERS

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
d. What did Mrs. Nelson do with these to keep them?	d. Hold up jar, frozen and store bought.		
5. How can we keep these from ruining?	Show recipe for cucumber pickles. Follow recipe by having child keep hand in place. Smell and feel dill seeds and grapes.	Extending meaning	
6. Now what are the cucumbers called? Where were they pickled? Who picked them?	Label dill pickles. Label Austin-Metz. Name tags.	Extending meaning	
7. What will they taste like?	Taste store bought.	Input	
8. What other things do we pickle?	Show okra, beets, fish, beans.	Classifying	
9. What could we do with the old cucumbers? Jar? Freeze? Throw away?	Cut cucumber open. Find seeds, scoop out. Soak. Dry five days. Store.	Predicting	
10. What all did Grandfather and boy see on walk? What do you think Grandfather told him about vines?	Read "Grandfather and I."	Intuitive thinking	

No. FIVE

I. Name of video: Inside and Outside (Space Concepts)

II. Rationale:

The teacher wanted to introduce the two concepts of inside and outside, for these terms stand for important ways of describing space. Because of the abstract nature of the concepts, the teacher planned many different contexts in which the children would meet the ideas. She also wanted to force the class into using English as they operated on the ideas and experiences being presented.

III. Description of video:

1. Because several of the children of the class were missing when the taping was ready to begin, the teacher decided to go across the hall and "borrow" ten or eleven children to add to her class. However, the missing children began to drift in after she had begun the lesson.

2. The teacher asked the children to bring a large box containing a number of objects. They identified the inside and outside of these objects, then the teacher showed them the written symbols for these words.

3. The teacher showed the children various objects which had other objects inside them. She had the children take these objects out, and discuss whether they were inside, outside, etc. (The objects were a dancer in a jewelry box, a letter containing a message, a band-aid box with band-aid inside, a plastic egg with a balloon, a billfold with money and keys, and a glove.) She even had a child place himself inside a box.

4. The teacher had the children identify objects, such as an orange, egg, and peanuts, which were placed inside a box. Then, they discussed the inside of these objects, opening them, and even placing the juice of an orange inside a child.

5. She had planned to ask if the outside could be moved to the inside by having a child turn a jacket "inside-out."

IV. Procedures for use of video with in-service and pre-service teachers:

1. Review the teacher's plans.

2. Ask the viewer to write reactions to the tape, based on three questions:
    a. What was the teacher trying to help children learn?
    b. How did she go about it?
    c. Why did she teach the space concepts in this way?

3. Follow the written responses with oral discussion that will focus on points which have not been raised through teacher's comments.

V. Questions for Inquiry for pre-service and/or in-service:

1. Why are these space concepts difficult for children to grasp? Can you see how these space concepts could be compared to a mathematical symbol, such as "2"?
2. After the children had identified the concepts, why did the teacher show them the written label?
3. Why were many contexts provided for the children in which they could meet the space concepts?
4. Why did the teacher ask children to repeat their one word answers in complete sentences?
5. Why did the teacher want the children to handle the objects they were discussing?
6. What did you observe about the children's ability to follow directions given in English? What might be some implications for teaching English?
7. Can you describe the way the teacher chose to move from less ifficult to more difficult ideas in building concepts?
8. Could you compare the ways in which children were guided by the teacher in this film with the ways of guidance used by another teacher in any of the other films?
9. Why do you think the teacher had the children respond to messages written in "letters"? Why would she have these messages include the term "inside"?
10. What cues did the teacher give the children when she was asking questions about the content of the box containing the orange, egg, and peanuts?
11. Could you suggest other ways that these concepts might be moved or expanded into new concepts that children would need to know?
12. What were the strengths of the plans made by this teacher?

VI. Evaluation: (Each item corresponds with number of questions in Section V)

The viewer should be able to:

1. Realize that abstract concepts, which can only be held intuitively, are more difficult to understand than those which are concrete--and can be absorbed directly through the senses. Furthermore, he should see that the mathematical concept of "2" is one such abstract concept.
2. Focus on the importance of moving from the understanding of an idea to a written symbol representing that idea, as well as mention reinforcement, and discuss the process of language learning.
3. Extract from learning theory that individuals learn at different rates, and from varied experiences; thus, a presentation of an abstract concept in many contexts assures the teacher that more children have an opportunity to grasp the idea. In addition, he should know that meeting the idea in different situations also helps the child reinforce and expand upon his knowledge of the concept, after he has the beginnings of the idea in his grasp.
4. Recognize that the teacher is trying to help these particular children gain more effective use of the English language by forcing them to use its syntactical patterns.
5. State some reasons for physically involving the children in the teaching process.
6. Determine that the children followed all directions given in English; that, indeed, they do seem to have a receptive knowledge of this language. He should also be able to use these observations and his knowledge of language learning to construct a number of implications about bilingual education.
7. Recall the progression of experiences planned by the teacher so that the children were forced to make finer and finer discriminations in identifying the space concepts.
8. Cite specific instances of teacher guidance-behaviors that would distinguish this teacher from any other teacher chosen as a comparison. (Methods of rewarding, controlling, questioning, etc.)
9. Note the importance of providing interesting ways of "instructing" children. Also, he should realize that the inclusion of the new term in the instructions would provide the teacher with an evaluative check of the pupils' understanding of the concept.
10. List cues given by the teacher in asking the class about objects contained in the box.
11. Suggest ways that these concepts might be used or expanded into new concepts.
12. Discuss the strengths of the plans for this lesson, mentioning the teacher's movement through finer discriminations, and the varied contexts in which the concepts were met.

OUTSIDE AND INSIDE
D. Frost
(First part for Video Tape)
(Second part deals with movement inside and outside)

	CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
1.	What is the meaning of "outside?" What is the exterior surface of an object called?	Labels: Inside Outside Large Box Show labels to children and tell them the words. "What can you tell me about outside?" "Where is the outside of the box?" Label.	Identifying	I play outside. I like to go outside. This is the outside of the box.
		Tell me about these things: glass cup paper cup can sack car jewelry box	Observing	This is the outside of the cup. The cup is orange outside. The can has paper outside. The outside of the box is pretty.
2.	What is the meaning of "inside"? What are the interior surfaces called?	Show label ("Inside") Recall word. Label inside of large box.	Observing	
		Find inside of each object above. Tell about inside. Watch dancer inside jewelry box.	Identifying	The inside of the cup is white. The inside is bumpy. The inside is smooth.

OUTSIDE AND INSIDE

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
3. Can some things be put inside other things?	What can we put inside the box? Have a child get inside. Where are you? _______ is inside the box.	Following instructions	I am inside the box. It is dark inside. I can see outside. _____ is inside the box. _____ is not inside the box. _____ is outside the box.
	What other things can we put inside the box? Put objects (above) in box. Direct child to get pink envelop from inside my purse. Letter says: "Look inside the stove in the playhouse. Bring us the sack."	Listening	The cup is inside the box. A letter is inside the envelope.
	Where is the outside of the sack? Is something inside?		This is the outside of the sack. There is something inside the sack.
	How do you know? How can we find out what's inside?		It is heavy. We can look inside.
	BOX Tell me about this part of the box. (Outside)		This is the outside of the box. It is gold and white.
	Examine contents. Let children open and tell about objects inside each.		
	1. Band Aid Box-Band Aid (Put Band Aid on outside of box. Put box inside large box)		A Band Aid is inside the box. A Band Aid is on the outside of the box. The Band Aid box is inside the big box.

OUTSIDE AND INSIDE

CONTENT	PROCESS	KIND OF THINKING	LANGUAGE
	Plastic Egg Balloon inside. What can you put inside the balloon?		Air is inside the balloon.
	Billfold (Money-keys)		
	Glove (for hand)		The glove is empty. A hand goes inside the glove.
	SMALL PLASTIC CONTAINER Note says: "There is a box in the hall outside the door. Bring the box to me." Child follows instruction.	Listening	A note is inside.
	For this collection of objects the teacher describes an object inside the box to see if children can identify it. Orange. Teacher: "I'm thinking about one thing inside the box. It is orange outside and orange inside." Second clue: "It's round." Third clue: "It has juice inside."		Is a ball inside the box?
	When orange is named, get orange. Examine outside. Look inside. Squeeze juice in paper cup.		It has a peeling outside. It has juice inside.
	Ask child how he can put juice inside himself.		Drink it. The juice is inside me.

OUTSIDE AND INSIDE

	CONTENTS	PROCESS	KIND OF THINKING	LANGUAGE
		ard boiled egg (1) This next object has a white shell on the outside. (2) It is yellow and white inside. (3) It came from a chicken. Let child crack egg and examine inside.		A banana? It's an egg.
		Peanuts (1) These things have a brown shell outside. (2) There are little round things inside. (3) They are used to make peanut butter. Give each child a peanut to examine, open, and eat. Direct them to put hulls inside paper sack.		It's brown outside. Peanuts. Can we eat them?
5.	Can the outside be moved to the inside? How? Where is the inside now?	During the eating session, ask someone to see if they can turn a garment so that the inside will be outside.	Conceptual	The inside is outside. The outside is inside.

To extend understanding of these words, further lessons would include:

(1) Movement from outside to inside and vice-versa of the children and of models of animals and transportation toys.

(2) Listing things which are usually found outside (trees, roads, sun, etc.), and things which belong inside (beds, dishes).

(3) Reading stories found inside books.

No. SIX

I. Name of video: We Sing and Dance

II. Rationale:

Reasons for music in programs for all children are seemingly obvious, but when the sterility of music experiences in many schools is faced, then the need for helping teachers see the importance of music is evident. First, the child who develops the power to see, to hear, and to feel is likely enhacing his ability to gather the raw materials for concept formation. Secondly, because music is a universal language, children are able to express thoughts and feelings without the need for words. Thus, in music, so-called disadvantaged children are able to experience successful accomplishment which may result in increased self-confidence and feelings of worthiness. Third, children may begin the development of greater refinement of tastes and sensibility through an appreciation of a wide range of sensory, inte intellectual, emotional and aesthetic experiences. Finally, it seems feasible to assume that the child who paints, sculpts or sings his thoughts and feelings, with pleasure and confidence, is preparing himself to deal more adequately with all language.

III. Description of the video:

1. The music teacher had never seen the children before the lesson began.

2. Greetings are sung using the children's names which are printed and pinned on their clothing.

3. The first song is in Spanish--the teacher plays the accompaniment on the ukulele.

4. The second song is also in Spanish and particular children assist the teacher by playing the ukulele and drum. All other children respond by "rocking babies to the lullaby".

5. Children interpret music with bodily movements. They have never had this experience at school.

6. The final song is in English, some of the children know it, several assist in the accompaniment with the drum and ukulele.

IV. Suggestions for use of the video with pre-service or in-service teachers:

1. Show the tape after a brief introduction of what the teacher had planned for the lesson; for example, she used three songs, two in Spanish and one in English and chose a recording for interpretation by the children.

2. After the tape has been shown, guide a discussion using the questions for inquiry which follow in Section V.

V. Questions for Inquiry:

1. Why is music important in programs for young children?
2. Are there particular reasons for stressing music in programs for Mexican-American children like the ones you saw in the lesson?
3. Songs were used in both Spanish and English. In which language did children seems to perform more adequately? Defend your answer with examples?
4. What are the values of music interpretation through bodily movement for young children?
5. How would you evaluate the teacher's methods of guiding the children throughout the lesson? Cite examples of teacher behavior that support your evaluation.
6. What principles were stressed in this music lesson which may be applied in all music experiences of children?

VI. Evaluation: (Each item corresponds with the number of the question in Section V)

The viewer should be able to:

1. Cite reasons from developmental psychology and current learning theories which support the importance of music for children.
2. Cite reasons using ideas from current literature about disadvantaged children.
3. Cite examples of children's language behavior" that support answers concerning use of English or Spanish.
4. Cite materials from the literature concerning the development of children which support answers.
5. Cite examples of teacher's behavior in guiding children throughout the lesson which support the viewer's evaluation.
6. Make a list of principles.

EVALUATION OF COMPLETE MODULE OF SIX PARTS

The viewer should be able:

1. To identify in each of the six tapes the basic concepts which are introduced and the processes through which they are taught. Also, he should be able to state ways that concepts and processes may be extended vertically throughout the elementary school.
2. To give examples from each film which show the applications of current learning theories.
3. To cite specific examples of particular teacher behavior from each tape which illustrate support for children.
4. To identify the ways in which each teacher promoted language development.

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AN EFFECTIVE AIDE

by

GENE NELSON

204/205

AIDES

I. What is an Aide?

She is an assistant, a helper, one who gives aid to the teacher, the children and to the total school program.

II. What qualifications should she have?

A. She should be a happy person.

B. She should have a natural love for children.

C. She should be energetic and enthusiastic about teaching.

D. She should posess much common sense.

III. Establishing Relationships

A. She should *know* of the teacher's and children's dependence on her.

B. She should understand her dependence on the teacher for guidance.

C. She should do nothing for children they can do for themselves.

IV. Suggestions

A. Before school check materials and equipment in work corners, supply missing materials, mix paint, and get all work corners ready for children.

B. Self-selection period

1. Check roll, take juice count, offer help in all corners by circulating, being sure not to do children's work for them.

2. Check safety of children and "forsee" accidents (work bench).

3. Take time to listen to children.

C. Clean up -- guide the children in getting things back into place.

D. Social Studies -- Science. Help to gather "things" for topical study, assist the teacher *during* study time (handing her equipment, writing down responses, etc.), guide group on field trips, set up movie projector, return films, contact resource people in the community to assist.

E. Playtime -- Help set up equipment, observe children at play, prevent accidents.

F. Rest -- play records, read a story.

G. Music -- sing, play an instrument, join (do not entertain).

V. The aide should help the teacher interpret the customs of the community and assist in communication with parents and children if the need arises.

VI. The aide should know the goals of the program and help the teacher to meet these goals. She should have an understanding after school of the daily plan for the following day.

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Catalogs

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Minneapolis, Minnesota 55401

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July 1968

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*We have recording of this story.
*Book may be ordered from Weston Woods, Weston, Conn. 06880.

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The University of Texas at Austin
Summer 1968

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PARTICIPANTS

in the

KINDERGARTEN INSTITUTE

The University of Texas
Austin, Texas
Summer 1968

	School Address	Home Address
Miss Gloria Alvarado	Poteet Public I.S.D. Poteet, Texas 78065	Star Route Box 66 Poteet, Texas 78065
Miss Alicia Balderas	Wilson Elementary School 1400 Doherty Ave. Mission, Texas 78572	716 Mavberry Ave. Mission, Texas 78572
Miss Marilyn J. Bartosh	T. M. Clark Elementary Portland, Texas	P. O. Box 416 Granger, Texas 76530
Mrs. Doris Benoit	West Grammar-RGC Rio Grande City, Texas	Fort Ringgold #25 Rio Grande City, Texas
Miss Catalina Cantu	Edcouch Elsa I.S.D. Elsa, Texas	902 W. Schunior Street Edinburg, Texas 78539
Miss Nilda Cantu	Central Elementary 110 S. 10th St. McAllen, Texas	708 So. 12th St. McAllen, Texas
Miss Maria S. Chapa	Grulla Primary School Grulla, Texas	Box 163 Grulla, Texas
Mrs. Sarah W. Dufner	Migrant School Cotulla, Texas 78014	Box 595 Cotulla, Texas 78014
Mrs. Sue W. Edgerton	North Grammar Rio Grande City, Texas 78588	705 E. 2nd Street Rio Grande City, Texas 78582

Miss Charlotte Ellington Waelder I.S.D. Waelder, Texas	Old Henry Rd., Box 473 Anchorage, Kentucky 40223
Miss Ernestina Flores San Felipe I.S.D. Del Rio, Texas	1609 McLymont Street Del Rio, Texas 78840
Miss Petra Flores Migrant Preschool Laredo, Texas 78040	2619 Zaragoza Street Laredo, Texas 78040
Miss Eva Fuentes Alamo School S. Hills Street El Paso, Texas	3611 Morehead Ave. El Paso, Texas 79930
Mrs. Catherine Gary Migrant Preschool Raymondville, Texas	659 W. Harris Raymondville, Texas
Miss Maria Ernestina de la Garza Wilson Elementary School 1400 Doherty Ave. Mission, Texas 78572	910 West 2nd Street Mission, Texas 78572
Miss Vaita Garza J. F. Kennedy Elementary Elsa, Texas	P. O. Box 203 Elsa, Texas 78543
Miss Antonia Hernandez Zapata Elementary School Zapata, Texas	2001 Lincoln Street Laredo, Texas
Miss Petra Hernandez Migrant Preschool Laredo, Texas 78040	1613 San Ignacio Ave. Laredo, Texas 78040
Mrs. Ruth Hernandez Emmanuel Day Care Center 200 Brushy Austin, Texas 78701	6807 Notre Dame Dr. Austin, Texas 78723
Mrs. Lucille Herrera Emmanuel Day Care Center 200 Brushy Austin, Texas 78701	2905 Prado Austin, Texas
Miss Maricela Leija Thomas Sanchez Elementary Laredo, Texas	2410 Grant Laredo, Texas

Miss Thelma Longoria
Rio Grande City Cons. I.S.D.
Rio Grande City, Texas
P. O. Box 115
Grulla, Texas 78548

Mrs. Alma McNeal
East Elementary
9th & Nopal Street
Carrizo Springs, Texas
208 Balle Street
Carrizo Springs, Texas 78834

Miss Gloria Martinez
F. D. Roosevelt
Weslaco, Texas
P. O. Box 754
Elsa, Texas

Mr. Richard Meraz
Lincoln School
Tulare, California
1527 N. Encina
Visalia, California

Miss Delia Montoya
J. F. Kennedy Elem. School
Elsa, Texas
Rt. 1, Box 77
Mercedes, Texas 78570

Miss Carmen Munoz
Rio Grande Cons. I.S.D.
Rio Grande City, Texas 78582
Box 121
Roma, Texas 78584

Miss Maria Lorenza Ortiz
Migrant Preschool
Laredo, Texas
1017 Plum Street
Laredo, Texas

Mrs. Rebecca Perez
Grammar School
C.C.I.S.D.
Crystal City, Texas
504 W. Kinney Street
Crystal City, Texas

Mrs. Dolores C. Rodriquez
Alamo Migrant School
Harlingen, Texas 78550
2201 East Adams
Harlingen, Texas 78550

Mrs. Ella D. Salazar
Montopolis Day Care
Austin, Texas
1505 W. North Loop
Austin, Texas 78756

Miss Rosalinda G. Salazar
San Felipe Schools
Del Rio, Texas
402 Morin Street
Del Rio, Texas 78840

Mrs. Rosie Salazar
San Felipe I.S.D.
Del Rio, Texas
321 James Dr.
Del Rio, Texas

Miss Frances Salinas
J. F. Kennedy Elem. School
Elsa, Texas 78543

Box 192
Elsa, Texas 78543

Mrs. Yolanda Solis
West Elementary
Mercedes, Texas

138 N. Missouri Ave.
Mercedes, Texas

Miss Nona Steadman
Lincoln School
Tulare, California 93274

109 W. Owens
Tulare, California 93274

Mrs. Kay R. Trevino
Central School
Hereford, Texas

834 Blevins
Hereford, Texas

Mr. David V. Bernal
Riverside I.S.D.
Box 142
San Benito, Texas

1311 Nebraska
San Antonio, Texas 78203

Miss Marina L. Cantu
Migrant Preschool
Laredo, Texas

609 Victoria Street
Laredo, Texas 78040

Miss Judy Kay Kenny
Austin Elementary
Sinton I.S.D.
Sinton, Texas 78387

Route #1, Box 263
Sinton, Texas 78387

Miss Ortensia Reynoso
Lincoln School
Tulare City Schools
600 N. Cherry Ave.
Tulare, California

505 26th Ave. #3
San Francisco, California 9412_

Mrs. Estela Saenz
Dimmitt I.S.D.
Dimmitt, Texas 29027

700 W. Bedford
Dimmitt, Texas 29027

SAMPLING OF EVALUATIONS BY INSTITUTE PARTICIPANTS

SAMPLING OF EVALUATIONS BY INSTITUTE PARTICIPANTS

"I believe there couldn't have been a better institute to prepare both teachers and aides in working with migrant kindergarten...I have lots of ideas for my children, for example in using buttons, beans, toothpicks and many other items to put their ideas to create things."

"The most important thing I'll take away, though, is a better concept of what the purpose of kindergarten is, how children learn, what constitutes appropriate content, and so forth. I think the professional reading was very important in helping me get this overall view of purpose and goals."

"I have a feeling of accomplishment in discovering the real goal of teaching and in being able to get away from the stereotype method of teaching. Thus, I may be able to help every child feel that he is a person, that he is loveable, and that he can contribute something of value to others."

"Make field trips earlier in workshop so we will know where to make side trips."

"Include a lesson on use of library, and perhaps take a field trip to the University library."

"Unit research tremendous--not only did I learn about many subjects but I now know how to go about building a unit."

Dr. Richards talks on Child Development were an excellent introduction to the course--but for these, some of us might have labeled some things which we learned "ridiculous."

"Would like to have more time for art--even our own time after 3:00 p.m.--so that we could experiment more with the materials available."

"It was also great to work harder in reading and researching, also, to share our experiences and ideas in a relaxing program with one another."

"This institute has really extended my thinking and self reliance instead of my dependence on books. I've become unbound from books and set curriculum which, frankly, was very boring to me and I can imagine how it was for my children...I felt that we should have started with the topics sooner (Prunes, Mississippi River, etc.); equal time should have been given for art and music; more tapes should have been done."

"The most beneficial learning experience was the 'Interest Center' approach to language development--start with a concept from an important area for language development and follow it through....have the library open after 3:00 p.m."

"One thing I believe I would have enjoyed was a language consultant in this institute."